

SCIENCE FICTION CHRONICLE

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THE MONTHLY SF AND FANTASY NEWSMAGAZINE

After 68 Years, Is This The

END FOR AMAZING?

Galaxy SF Returns

School Named for Isaac Asimov

Nationwide SF Bookstores Coming

World SF Convention Report Concludes

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F. M. BUSBY

Complete Buyers' Guide to

MARCH 1994

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Science Fiction Chronicle including *Starship/Algo!* is published monthly at P.O. Box 022730, Brooklyn NY 11202-0056, USA. Phone/Fax (718) 643-9011; GENIE A.Porter2. On Microform from UMI. **Printed in USA.**

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SUBSCRIPTIONS

USA: 1 year \$30, \$36 First Class; 2 years \$57, \$69 First Class. Lifetime Subscription \$300, \$360 First Class. To convert from Bulk to First Class, add \$04 per issue and send money to SFC.

CANADA: 1 year \$36, 2 years \$69, only by First Class. OTHER: 1 year \$41, 2 years \$79, Lifetime \$410, by Airmail. All payments must be in US \$. Overseas checks must be payable on a US bank with computer coding at the bottom of the check. All payments to *Science Fiction Chronicle*, P.O. Box 022730, Brooklyn NY 11202-0056, USA.

FOREIGN SUBSCRIPTIONS

AUSTRALIA: 1 year \$54, 2 years \$99. Checks in Australian \$ payable & mailed to Hexagon Press, Box 337, Blackburn NSW 2148.

CANADA: 1 year \$45, 2 years \$85. Checks in Canadian \$ payable & mailed to Andrew Porter, Box 022730, Brooklyn NY 11202-0056, USA.

GERMANY: 1 year DM 69, 2 years DM 133. Checks payable & mail to Waldemar Kurnming, Engadiner Str. 24, München 81475, Deutsche Bank Munich 3039666.

GREAT BRITAIN: 1 year £25, 2 years £47, checks payable & mail to Algo! Press c/o Ethel Lindsay, 69 Barry Road, Carnoustie Angus DD7 7QQ.

REVIEW COPIES

Send galley only to Don D'Amassa, 323 Dodge St, E. Providence RI 02914, not to SFC. Send final copies of all books to both D'Amassa and SFC. Books not sent to both addresses will not be reviewed.

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SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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End of the Road for *Amazing Stories*?

Publication of *Amazing Stories* is being suspended pending redesign and possible change in its format and schedule. The startling news was buried at the bottom of a notice that *Amazing's* publisher, TSR, Inc., has sold two anthologies based on the magazine to Tor Books. Both will be edited by *Amazing's* Editor-in-Chief Kim R. Mohan. The anthologies, to be published this year and next, will contain a third reprint and two thirds original material.

However, the news that *Amazing* may disappear is startling. Founded by Hugo Gernsback and published continuously since April, 1926, *Amazing* was the very first SF magazine. Published for over a decade by TSR, Inc., the magazine has gone on "temporary hiatus," according to the release. The December 1993 issue has been redesignated the Winter 1994 issue, presumably to extend the magazine's on-sale time. After a tumultuous publishing history which has seen a dozen owners over the years, *Amazing* was relaunched in its current large format with full color throughout in 1991. Distribution, however, was through Random House, which also distributes the company's paperbacks and games to the book trade, but has no experience with magazines. The result was a very expensive full color package which had falling sales to bookstores and few to newsstands, in the end only a few thousand copies.

Last fall, TSR announced plans to move newsstand distribution of *Amazing* to Eastern News, a major distributor of non-newsstand publications, including *Cinefantastique* and hundreds of other magazines. Whether the move to redesign the magazine is part of the move to Eastern, or whether it was caused by presumed continued heavy losses for TSR is not known.



Amazing Stories' current issue.

Putnam/Berkley Seen Likely Buyers of Morrow/Avon

The sale to Putnam/Berkley of Hearst Publishing's hardcover and softcover publishing houses, William Morrow and Avon Books, was possibly as near as the end of the year, according to the *New York Times*. As SFC went to press, it seemed that the sale was definitely going to happen, a matter of when rather than if.

Those interested in acquiring William Morrow and Avon Books were required to submit bids by the end of October. Putnam/Berkley and Disney were both seen as possible buyers, but discussions apparently took place only with Putnam. Morrow/Avon's owner Hearst was reportedly initially asking about \$240 million for the hard/softcover publishers. This was termed high by industry sources, because Morrow/Avon are starting to hemorrhage authors and editors to other publishers, thus lessening their worth the longer a sale is delayed. Putnam/Berkley's offer was estimated at around \$150 million.

Susan Petersen, formerly president of Ballantine/Del Rey/Fawcett Ivy Books, has been named an executive VP at Putnam/Berkley. Officially, Petersen will publish both hardcovers and trade paperbacks in a new division within P/B, but is seen as likely person to be in charge of Avon and Morrow when the sale goes through. She has also been hired to identify and oversee new acquisitions, all aimed at growing P/B into a much larger publisher.

Most recently, P/B bought Jeremy Tarcher and Price Stern Sloan. Even if P/B does not acquire Morrow/Avon, Chairman and CEO Phyllis Grann says the company will grow "...one way or another...we may make several smaller acquisitions."

Logically, rather than merging the quite diverse output of Avon and Morrow into Putnam

and Ace, it would be logical to retain them as separate publishers, like Random House has done with the many companies it has acquired over the years. Whether or not Avon and Morrow's SF and fantasy titles will be brought under the Ace SF is not clear. Regardless of what happens, it is apparent that Ace's hardcover SF publishing program has been greatly expanded.

Galaxy Magazine Revived

Galaxy Science Fiction is a new SF magazine with an illustrious name. Interestingly, the editor, E.J. Gold, is the son of *Galaxy's* first editor, H.L. Gold, more than 40 years ago.

The new *Galaxy* is a \$2.50 bimonthly. It is full sized, 8.5"x11", saddle stitched, 56 pages on uncoated offset with two a color cover using the same design and logotype as the original—logo and names of contributors at top and left on white background, artwork bleeding off the bottom and lower right of the cover. The first issue is dated January/February 1994.

Contents of that issue are: "Editorial" by E.J. Gold, an appreciation of Vincent Price, "The Man with Nine Lives" by Forrest J. Ackerman. Fiction in the issue is, "The City of the Dead" by Robert Shekley; "That's the Spirit" by H.L. Gold; "The Nature of the Place" by Robert Silverberg; "Pythias" by Frederik Pohl; "Vampire's Fast" by Jacqueline Lichtenberg; "Perfectly Preserved" by Chuck Rothman; "What Comes Naturally" by Greg Costikyan; "Cigarbox" by David Kyle; "Let Sleeping Sigils Lie" by Lawrence Schimel; "Last Appointment" by Arthur Jean Cox; "Cyberations" by J.W. Donnelly; "In the Canal Zone" by Jean-Marie Stine. The Silverberg and Pohl stories are reprints.

The magazine has a large staff. In addition to Publisher David Franco and Fiction Editor E.J. Gold, the staff includes Claude Needham, Science Editor; Tabatha Jones, Managing Editor; Barbara Haynes, Art Director; Anna-Victoria Hopcroft, Production Manager; and the Morgan Fox Agency, Advertising Director. Contributing editors on the magazine are H.L. Gold, Forrest J. Ackerman and Jean-Marie Stine.

An earlier incarnation, *The Evolutionary Rag*, was originally meant to be a catalog, and midway through its production became more of an SF magazine. *Galaxy* is being published by the Institute for the Development of the Harmonious Human Being, Inc., a not-for-profit corporation which has previously published several SF publications, including limited editions of SF short stories with color illustrations.

Galaxy Science Fiction was, with *The Magazine of Fantasy & Science Fiction*, at the front of the wave of post-World War II digest-sized SF magazines which revolutionized magazine SF. *Galaxy* was published from 1950 until it faltered and died in 1980, after passing through a variety of owners and editors, some illustrious (H.L. Gold,

Galaxy®

The once and future logo of *Galaxy Science Fiction*.

Fredrik Pohl, Jim Baen) some less so (Ejler Jakobsson, Hank Stine, Floyd Kemske).

Galaxy plans to pay 6¢ a word for original short fiction, less for reprints, on acceptance. Authors should send queries only, and SASE's for guidelines. Subscriptions are 6 issues for \$18 by bulk rate, \$22 by First Class, \$28 in Canada, \$30 in Europe, elsewhere \$32. Write: *Galaxy Magazine*, P.O. Box 370, Nevada City CA 95959.

Meredith Literary Agency Lets Its Authors Go

Following the departure of Russ Galen, Jack Scovill and Ted Chichak from the Scott Meredith Literary Agency (SMLA) and the creation of the new agency, Scovill-Cheechak-Galen (SCG), many of the authors previously represented by SMLA sought to leave, if not for the new agency, then for other representation.

However, restrictive clauses in SMLA's author contract prevented that, and an antagonistic climate began to develop, instead of a smooth author/agent relationship.

In mid-November, SMLA, presented by new owner Arthur Klebanoff, and SCG's three partners, signed an agreement which cancels all existing agreements between SMLA and the writers who had sought to be

represented by SCG. Agreements on a number of other problems were also agreed to, which will protect the writers involved, as well as the business interests of the two literary agencies. Russ Galen commented on the agreement, "In particular my hat is off to Arthur Klebanoff for handling the entire process in a gracious, professional, and intelligent manner."

Paramount Bought Macmillan, But Who Will Buy Paramount?

As of mid-December, it was still not clear who would be buying Paramount and its Paramount Publishing subsidiary. There is also no clear word on how, or whether, the Macmillan Publishing Company would be merged into the Simon & Schuster/Pocket Books fold. Given the extraordinarily bad way that Prentice-Hall was taken over, gutted and made a part of Simon & Schuster in the 1980's—in which nearly all editors and operations were jettisoned, leaving little more than the name Prentice-Hall itself—it is clear that attempts to fit Macmillan into the fold are proceeding much more slowly.

One alarming to authors move was the arrival in December of an official notice saying that Macmillan was declaring bankruptcy. However, Jack Romanos,

President of Paramount Publishing, also wrote, explaining, "To prepare for the transfer of ownership, Macmillan has filed a prepackaged plan for reorganization that should be confirmed within approximately 90 days. Macmillan and Paramount intend to honor all ordinary course author obligations and contracts without interruptions."

Exactly which of Macmillan's children's imprints, several of which publish SF and fantasy (which are usually reprinted in paperback as adult SF) will remain is still unclear. Those imprints relevant to SF/fantasy include Atheneum and McElderry.

New York City Public School Renamed for Isaac Asimov

The Isaac Asimov School for Science and Literature is the new name of New York City's Public School 99, in the Midwood section of Brooklyn. The former Midwood School was renamed November 23rd in a ceremony attended by many of Isaac's friends, relatives and business associates.

Attendees included Isaac's brother Stanley and his wife Ruth; his widow, Janet Jeppson Asimov; his daughter Robin; his former editors Lawrence P. Ashmead and Jennifer Brehl; the school's principal, Louis Galinsky; and others who knew Isaac.

SFC INTERVIEWS

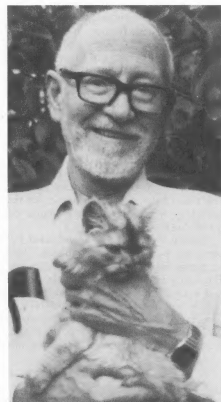
F.M. Busby by T. Jackson King

F. M. Busby began writing and selling his science fiction stories later in life than most, at the seasoned age of 50, just after an early retirement in 1971 from communications engineering. But he got an early start in writing. At age seven.

"It goes back very early. When my parents read or told me stories, I had to try telling one, too. Later, when hearing or reading or viewing a story, I liked to extrapolate, take it further, change it, put myself into it. And at age seven, I first put a 'story' to paper. From then on, the urge might lie dormant for months or years, but never died."

Those months and years were filled with growing up, college, military service, marrying a wonderful lady named Elinor, designing teletype systems, and being involved in fandom throughout the fifties and sixties. He and Elinor, along with others, edited the fanzine *Cry of the Nameless*, which won a Hugo in its first incarnation. "The communicative side of fandom is still a hobby of mine; I'm active in two small 'xerox apa' correspondence substitutes and one old-line apa. I stay interested in various new developments in science and technology; I love some TV 'cult favorites' like *Red Dwarf* and *Star Cops*. And I read."

With his early retirement in 1971 from Alaska Communications System came the opportunity to write. Though he'd earlier



sold the SF short story "A Gun for Grandfather" to *Future Science Fiction* in 1957, Busby admits to a problem when asked if he ever wishes he'd begun writing SF earlier.

"I do wish I'd put more time and effort into writing while still on the forty hour week, but I'm not certain it would have done me all that much good; in 1957 I really didn't know why the one story worked and the others didn't. And I can hardly regret my years with Alaska Communications; for one thing, ACS paid a nice living wage, which I doubt my typewriter could have managed."

Then what made the difference? For Busby, who tends to write "hard" SF characterized by gritty realism, it was a workshop. A writer's workshop. "The break would be Vonda McIntyre's establishment of a Clarion type workshop at the University of Washington in 1971, and then, against what I thought to be my better judgment, persuading me to enroll. That six weeks of good instruction and tough feedback was worth maybe 5 years of trial-and-error." And out of that workshop came the first several of more than 40 short stories that now accompany 15 published novels. His second story sale was to *Clarion* 2 in 1972, followed by

Continued on page 24



Isaac Asimov at New York Is Book Country.

PS 99, at 1120 East 10th Street, Brooklyn, is a kindergarten through 8th grade school with 850 students, of whom 250 participate in a Brooklyn-wide program for gifted and talented students. Students whose families are from more than a dozen countries attend what has become a "magnet school" for science and technology. A corner of the school's library is devoted to Isaac, with books contributed by many publishers, including Doubleday, Walker & Company, HarperCollins, Gareth Stevens and Byron Preiss Visual Publications.

Stanley Asimov is currently editing a mammoth collection of his brother's letters, to appear this year on Doubleday. A retired Associate Publisher of *Newsday*, a suburban NY newspaper with a circulation of over a million, he is also on the faculty at the Columbia University Graduate School of Journalism.

World Fantasy Award Jury Named

The World Fantasy Award's Jury is charged with reading as widely as possible in the field during 1994. They will then choose the final ballot for the 1995 World Fantasy Awards, with input from the members of the convention. After the shortlist of final works being considered is announced, they then choose the award winners.

Copies of works eligible for the awards in each category—novel, novella, short story, anthology, collection—should go to each and all jurors, who are: Stefan Dziemianowicz, 400 Mountain Rd., Union City NJ 07087; James Frenkel, 414 So. Randall Ave., Madison WI 53715; Mary Gentle, 37 Beane Ave., Stevenage Herts SG2 7DL, UK; Lisa Tuttle, 9 Torinturk, By Tarbert, Argyle PA29 6YE, UK; Chet Williamson, 605 Mount Gretna Rd., Elizabethtown PA 17022.

Starlog Launching Nationwide Comics/SF Bookstore Chain

Starlog, which started with genre magazines and has built up a magazine empire, is branching out into retailing. In recent months it has opened stores titled "The Starlog Comic and Science Fiction Universe" in Ridgewood (2,000 sq. ft.) and the Garden

State Plaza Shopping Center (2,700 sq ft) in New Jersey, and a 1,500 sq. ft. franchise store in King of Prussia, Pennsylvania. It plans to open stores in the mammoth Mall of America in Bloomington, Minn., and in Underground Atlanta this spring, and to have a total of 20 stores across the country within a few years. In November the stores reached an agreement with the Sci-Fi Channel to show the Channel's programs on special in-store video monitors in each store.

The mix of merchandise, however, is not strong on SF books. Those carried are more illustrated works than novels. In addition to comics, every store will feature collectables, trading cards, T-shirts and other clothing, candy, toys, games, video/audio cassettes, costumes, magic tricks, and posters. Each store will have pinball machines. Management also told SFC that they hope to entice more women into the stores.

The expansion has been financed by a public stock offering, which has raised more than \$4 million in stock sales. The company's stock, identified by the symbol SIFI, is traded under the small capitalization issues on NASDAQ.

For further information, contact VP of Merchandising Stuart Fisher, Starlog Franchising Corporation, 80 Route 3 East, Suite 200, Paramus NJ 07652.

Comic Book Kiosks?

Big Entertainment is another venture to introduce freestanding retail outlets for comics and, perhaps, SF, under the control of Mitchell Rubenstein and Laurie S. Silvers, whose Sci-Fi Channel was bought by the USA Network. The company (BIGE on NASDAQ) has raised \$10.5 million in capital for the venture. Big Entertainment has signed Robert Silverberg, Anne McCaffrey and the Estate of Isaac Asimov to create characters for the company's comic book universe, and for possible licensing of other merchandise. Among company directors in the venture are SF anthologist Martin H. Greenberg and former Waldenbooks President and CEO Harry Hoffman. For information, contact Big Entertainment, 2255 Glades Rd #237W, Boca Raton FL 33431-7383.

Electronic SF Selling Poorly

In some quarters there's a lot more talk about making SF available electronically than there is action. ClariNet's projected "Library of Tomorrow" has been scrapped, after extensive advertising for their anthology of Hugo Award nominees garnered few sales. Sales were even poorer for the anthology which was made available via modem on Internet.

"...Effectively nobody downloaded it," comments publisher Brad Templeton. "This anthology has 5 novels on it, including the Hugo winner and the Hugo/Nebula winner, and a lot more. And if we couldn't get people to download Hugo and Nebula winners, books that aren't even in paperback yet in some cases, what on earth, or off it, are they going to download? It was for this

reason that we dropped the Library of Tomorrow, with great regret."

Templeton noted that people are still somewhat interested in the CD-ROM version, because "people still seem to want to hold something in their hands."

SFC was approached about being on-line via Internet. However, fees would come to more than \$2,000 a year. Also, as royalties are based on cover price, those on \$2.75 would be minuscule. The only titles which would net large royalties are high priced textbooks. Low priced SF paperbacks or even \$20 hardcovers are at a major disadvantage.

One service which is offering electronic versions of such magazines as *The New Yorker* and *Omni* has seen scant cross-over into subscriptions for the magazines with less than a dozen subscriptions generated per title available. In most cases, rather than making the entire contents available on-line, teaser portions are available.

Controlling access and dissemination of information is still a large problem for publishers. If anyone can download and/or copy the information a publisher has made available, what commercial incentive is there to make it available? Another problem is that access to electronic services can be very expensive, and there is no direct access to the Internet for individuals.

Finally, to access some titles requires pages of instruction, and, in the case of the company which approached SFC, the use of IBM format PC's only. It's still so much easier to buy a book, or even a CD-ROM, than to download information and then have to spend hours learning how to access it. Until a uniform means of accessing the electronic highway comes along, books and magazines remain the easiest way to get information. Not to mention the ease of reading them on the bus or train, in bed, in the bathroom.

Sirius Visions Is New Magazine

Sirius Visions is to be a new small press speculative fiction magazine, "specializing in the literature of hope," according to the editor, Marybeth H. O'Halloran, a recent graduate of Clarion West and a member of the Eugene, Oregon, SF Writers Workshop. The 11" x 17" tabloid magazine, which will be folded to 8 1/2" x 11", is due to appear in midyear, 8 times annually, "on the ancient Celtic holidays that coincide with the Solstices, Equinoxes, and their intermediate points, the cross-quarter days." Cover price will be \$2.25; a 2 year subscription will be \$30. Pressrun for a trial issue and subsequent issues is 5,000. The publisher is Michae R. O'Halloran.

According to the editor, "We're looking for well-crafted stories with positive subtext, thoughtful resolution of conflict, and realistically upbeat characters, settings, situations and ideas. New Age and mystical elements are welcome if properly set up and integral to the story. We welcome warning tales that inspire thought or action, and that give hope that disaster may yet be avoided. We don't plan to publish utopian fiction,

dark fantasy, horror, or poetry."

The magazine will publish stories of from 1,000 to 10,000 words, with preferred lengths of 4-5,000 words. Payment will be 1-3 cents a word, on or before publication. No simultaneous submissions are being accepted. Cover letters must include your name, address, phone number, past publishing credits when available, and the personal origins of the story. *Sirius Visions* has already bought stories by Kristine Kathryn Rusch, Kent Patterson, Kij Johnson and Nina K. Hoffman for the first "real" issue.

A trial issue, #0, contains four stories, "The Silver Stalking" by Nina Kiriki Hoffman, "Midlife Crossing" by Jerry Olton, "The Way the West Was Won" by Robert J. Howe and "You Can Always Go Home" by Mary Beth O'Halloran. Copies are available for a \$10 SASE with 52¢ postage on it.

For writers guidelines (send an SASE) or additional information, contact *Sirius Visions*, Marybeth B. O'Halloran, Editor, 1075 NW Murray Rd., Portland OR 97229, (503) 692-0674.

Market Report

Canadian (1994 World SF Convention) Programme Book. Co-editor: Jon Gustafson, 621 East "F" Street, Moscow ID 83843. Current needs: For the first time in history, the Worldcon's Program Book will pay for fiction and nonfiction. Work from both professional and amateur writers will be considered. While there is no "theme" for the book, work with a Canadian focus will have a slight edge in the selection process. Payment of one cent a word, on publication. Deadline: May 15th, 1994.

Random House, 201 East 50th Street, New York NY 10022. Jonathan Karp, Editor. Current needs: Futuristic and magical novels of ideas that are escapist, plot and character driven, written on a highly intelligent level, like the works of John Irving, Pat Conroy, Don DeLillo and Bernard Malamud. We have absolutely no interest in genre, and no aptitude for hard science. Send SASE and allow 5 weeks for response.

Australian Subscription Rates

Due to the increasing difference in value between the US and Australian dollar, the cost of paying for a subscription in Australian dollars will increase on March 1st to \$59 for one year, \$109 for 2 years. This is still better than current exchange rates. Renewals and new subscriptions at the old rates (\$54/\$99) will be accepted until March 1st.

Signings & Readings

Ray Bradbury will give a lecture, "How to put an atmosphere on Mars (and get away with it) and other scientific crimes," at the Altadena (Calif.) Town & Country Club on January 13th. Call (213) 740-5141.

Chelsea Quinn Yarbro is to sign her *Better in the Dark* (Tor) at Dangerous Visions in Sherman Oaks on January 13th, 6-8pm. Steven Barnes (*Fire Dance*, Tor) and Harry Turtledove (*Case of the Toxic*

Spell Dump, Baen and *Worldwar in the Balance*, Del Rey) will sign at the store on January 15th, 2-4pm. Call (818) 986-6963.

Allice K. Turner will sign her *History of Hell* at the Barnes & Noble, Broadway and 82nd Street, in New York City from 8-9pm on January 14th, and will speak about the book at the Art Institute of Chicago on January 18th. *The Book of Playboy Stories*, edited by Turner, was a January 3rd release from Dutton.

Robert Sawyer's talk, "Writing and Selling SF," at the Central Branch of the North York, Ontario, Public Library (Yonge Street and Park Home Avenue), has been moved up one week, from January 27th to January 20th. Sponsored by the Canadian Authors Association, the 7pm talk is free. Call (905) 882-5033 for details. On February 24th, from 7-8pm, Sawyer will read from his SF novel *Foreigner* at the Central Branch of the Richmond Hill Public Library (Yonge Street and Major Mackenzie Drive). Call (905) 884-9288.

Ellen Dodge Severson will sign her TSR novel *Hederick the Theocrat* at Waldenbooks, Brookfield Square, Brookfield, Wisconsin from noon-2pm on January 22nd, and the same day from 3-5pm at the Waldenbooks in Southridge Mall, Greendale, Wis. January 29th she'll be at the Waldenbooks in Lakehurst Shopping Center, Waukegan, Ill. 1-3pm, and January 30th from 2-4pm at Waldenbooks, Regency Mall, Racine, Wis. When not signing, former Associated Press photojournalist Severson teaches agricultural journalism at the Univ. of Wisconsin/Madison.

Brian Lumley will tour England doing signings for his *Return of the Deep Ones* and *Other Mythos Tales* (Roc UK) during February.

Michael Bishop, Brett Cox, Tom Dietz, John Kessel, Ursula K. Le Guin and Jack McDevitt will participate in a day-long free program, "Seeking the Future in the Past: SF in the South," at the Brunswick-Glynn Regional Library, 208 Gloucester St, Brunswick Georgia, on March 26th, beginning at 10am. Call (912) 267-1212 for information.

NEWSNOTES & EVENTS

Pocket Books will launch a line of *Star Trek Voyager* paperbacks in 1995, with submissions (from previously published authors only) being accepted starting next November. Pocket recently cut back on the number of horror books they are acquiring, but are not eliminating the genre entirely. Instead, they plan to be more selective in what they buy. Informed sources said that

Coming In the Next Few Issues

Due to skipping an issue, space is a little tight around here at the moment. Reports on the World Fantasy and British Fantasy Conventions have been delayed until next issue, in order to publish the conclusion of Andrew Hooper's report on ConFrancisco. The next Market Reports update will be in the March issue. We are also holding articles by John Brunner, Robert Killheffer and others. Also, Don D'Amassa's overview of 1993's best SF, fantasy and horror novels will appear next, rather than this issue (unless we can find our shoehorn). We're also holding onto a lot of interviews, and won't be buying any more until we work through the backlog. Lastly, a vast pile of recently—and many, alas, not so recently—received magazines, fanzines and other publications will be dealt with next issue, the editor's guilt having built up to an intolerable level. (Yes, guilt is one of our driving forces.)

not only were Pocket editors doing a poor job of selling horror to the sales force, but that the sales force was not pushing horror to retail outlets. The overall result is that Pocket's horror titles are not sold in many stores and only a few individual titles, rather than overall genre releases, do well for the publisher.

At Byron Preiss Visual Publications, the company is splitting in two, with BPV staying on the 11th floor and a spinoff, Byron Preiss Multi-Media Inc., moving in January to the floor below. Of more depressing news is that BPV had its fourth break-in in as many years. After business hours, thieves used a tire jack to separate bars on a fire escape window and broke through an exterior door—since replaced with a steel one—to take the managing editor's Macintosh and John Betancourt's IBM XT, as well as two other broken XTs.

Double Star Distribution is a new distributor of SF, fantasy and horror magazines to specialist bookstores, which plans to offer magazines on a non-returnable basis, backed by higher discounts. It is owned by longtime SF reader and fan Randal Dannenfelser. For information, contact him at Double Star Distribution, 640 Eden Roc Drive, Xenia OH 45385-1711, phone (513) 376-2222, fax 376-5582.

Jerry Kaufman is relinquishing his role as co-publisher of Seattle's *Seconia Press*. In future Donald Keller (30 St. Mark's Place, Brooklyn NY 11217) will be sole publisher, with plans to bring out all previously announced but still unpublished titles, as well as fulfilling all orders for currently available ones. "I've had a great time being Donald's partner," Kaufman writes, "but it's time for me to move on to something else."

Several small presses are combining to both publish and distribute their outputs, under the overall name of Blue Moon Books. At the same time two new small press imprints are being established, concentrating on different projects. The company

NEWS CONTACTS
Please telephone or fax
news items to SFC by contacting:
In the USA, Andrew Porter at
(718) 643-9011
In England, Stephen Jones on
(081) 902 1818

was created by John Pelan and Michael J. McLaughlin of Silver Salamander Press, who are also launching Darkside Press; both do horror and dark fantasy. Also involved is Alan Bard Newcomer, publisher of Hypatia Press (fantasy), who has also formed Voyager Press (SF). Blue Moon also plans to distribute titles for other publishers, including Matt Hargreaves and Pulphouse. For information, contact Blue Moon Books Ltd., 22926 NE Old Woodville-Duval Rd., Woodville WA 98072, (206) 788-9128.

The 25th issue of *After Hours*, to be published by William Raley in January 1995, will be the final issue. "When we buy enough stories for the remaining issues, we will be closed to submissions, sometime in the summer or fall. We don't intend to go out quietly—look for the last issue to be something special," Raley notes.

Once again, books, magazines and newspapers in the UK have been spared the imposition of a 17.5% Value Added Tax, a distinct possibility until the government unveiled its new budget in November. Meanwhile, revisions to England's Sunday Trading Laws have been passed by Parliament. The new rules allow small shops, including bookstores, unlimited openings on Sunday, with larger stores limited to being open only 6 hours. Previously, all stores were forbidden to open on Sunday, a law which was widely violated, especially during the current recessionary climate.

The FOREST—Freedom Organisation for the Right to Enjoy Smoking Tobacco—SF Story Competition is a British SF contest, judged by SF Foundation founder George Hay, among others, winner to receive £100. Alas, a press release about this arrived by seamount after the deadline for entries. Winners will be announced at the New Cavendish Club in London on March 5th. Write FOREST, 2 Grosvenor Gardens, London SW1W 0DH, UK, about next year's competition, if any.

Michael Canick, 300 Mercer St. #9J, New York NY 10003, is looking for titles of stories or novels related to magic and magicians, but not of a supernatural or fantastic nature, for a forthcoming bibliography.

An excerpt from Tanith Lee's *Heart-Beast* (Dell Abyss) was a runner-up in England's *Literary Review* "Bad Sex in Fiction" contest. Judge Auberon Waugh said it was "A fine piece of bad writing, lacking only the element of perfunctoriness to reach high art in the field."

Starting in 1995 Penguin USA will re-vamp its royalty statements to show information on printings, sub rights sales, and cumulative sales in both copies and dollars.

Now that the hardcover edition of James Gurney's *Dinotopia* has sold more than 800,000 copies, Montgomery Ward is planning to set up *Dinotopia* shops in 340 of their stores across the country, selling bookcovers, caps, folders, kites, mugs, pins, plush dolls, posters, sweat shirts, T-shirts, watches, and other stuff. For information on carrying *Dinotopia* material, contact The Beaststalk Group, 101 East 52nd St., New York NY 10022, (212) 421-6060.

After stating they were going to swap the positions of the UPC and Bookland EAN product codes—currently on the back cover and inside front covers of all paperbacks—the Association of American Publishers has changed their mind and will leave the codes where they are. The reversal has angered some booksellers, including the Walden and Barnes & Noble chains. However, the cost to paperback publishers of changing over, some \$10 million, was cited as the prime reason the change was not made.

Catalan Polytechnic University (UPC) has published two finalists, "La Vara de Hierro" by César Mallorquí and "Estado Crepuscular" plus "Terra Non Descoperta" by Carme Abella, an entry in the annual UPC SF Award contest, under the "Quaderns UPCFCiencia Ficció" imprint, for a wider readership than just the judges of the competition. The first and second are in Spanish; the third appears (because we don't read the languages involved) to be in Spanish and Catalan. Individual issue are 675 pesetas; a subscription is 4 issues/2,250 pesetas. For information, contact Interface Grupo Editor, Apartado de Correos 2061, Andorra, fax 9738-61374.

Celebrity readings from *Slaves of Sleep* and *Masters of Sleep* by L. Ron Hubbard, from Bridge Publications, coupled with donations from several LA companies, have raised several thousand dollars for the cash-strapped Los Angeles Library System. The November 18th and 19th readings were held at the Norwalk and Culver City public libraries, and featured readings by Giovanni Ribisi, Deborah Rennard and others. In addition to money, copies of the Hubbard book are to go to each library in the system.

Membership in the 1994 World Horror Convention has just gone to \$75; membership is still limited to 1,000 paid attendees. The convention's hotel will only hold the block of rooms through February 9th. While regular rates are about \$140 a night, WHC rates at the Fountain Suites are only \$99. Call (800) 338-1338. The convention's dealers room is sold out, with about 29 tables sold. Lastly, travel arrangements are being handled by U.S. Travel, (800) 451-5959 in the US, (602) 946-0787 in Arizona and overseas.

The Horror Writers Association has engaged Virginia Aalko as their new Executive Secretary, replacing Leanne Johnson, with whom the organization has had difficulties. Apparently in addition to a mania for punched holes in publications, Johnson had been having problems in getting information out to current and new members on a timely basis. HWA members can contact Aalko at 5336 Reef Way, Oxnard CA 93035, phone (805) 985-2320, fax (805) 485-1197, or V.Aalko on Genie.

The HWA's annual meeting will be the weekend of June 3rd at the Sahara Hotel and Casino in Las Vegas, in conjunction with the Las Vegas Antiquarian Book Fair. Gahan Wilson will be toastmaster for the affair, which will cost \$95 for the program and banquet, or \$45 for the program alone. Fare at the banquet will be beef, chicken or

vegetarian. Rooms are \$50 single/double, \$150 for a 1 room or \$199 for a 2 room suite. Call (800) 634-6666 to reserve; you must mention the Book Fair when calling to get these rates. Special airfare and car rental rates via Continental, (800) 636-0511. Again, mention the LVABF for the best discounts. Send membership/banquet fees to Virginia Aalko.

The Vampire Legion is a new Melbourne, Australia society dedicated to gothic and mainstream horror. Annual membership is \$A13. Address inquiries to The Vampire Legion, Box 4202, Melbourne Univ. P.O., Vict. 3052.

An article about collecting first editions, "New books, big bucks," concentrating on SF and mysteries, appeared in the December 6th issue of *U.S. News & World Report*. The article featured photos of Houston SFC subscriber Vanita Esphahanian and plugs for *SFC, The Armchair Detective, MFE Collectors' Bookline* and *AB Bookman's Weekly*. Apparently a whole new group of collectors, who not only read SF but appreciate their possible financial worth, are coming into the field.

London's Forbidden Planet bookstore on New Oxford Street broke through the wall to expand, launching "The Cave of Wonders" which sells toys, figures and SF model kits. The expanded store opened for trading on November 20th. Overall sales for the chain of Forbidden Planet stores was £2.77 million in the fiscal year ended September 1992, up 8% from the previous year, and providing pretax profits of £70,570 (about \$105,000).

Pulphouse Publishing's offices moved the end of November from space in Veneta, Oregon, to the home of Dean Wesley Smith and Kristine Kathryn Rusch. The move was the 6th in 6 years. In 1989 Pulphouse first moved into an office building in downtown Eugene, Oregon, taking over the entire building a year later. In the face of a dramatic downturn in business, Pulphouse laid off their large staff and in September 1992 moved to the office in Veneta, outside Eugene.

Oxford University Press, currently at 200 Madison Avenue, also home of Putnam/Berkley, will move across the street to the former B. Altman department store in 1995. The OUP space will include a lecture/reception hall and about 110,000 sq. ft. of offices.

Hodder Headline has moved from Bedford Square and Great Titchfield Street to 338 Euston Road, London NW1 3BH, UK, phone (071) 873 6000, fax (071) 873 6024. HH plans to launch an audio publishing program, and has hired Rupert Lancaster, formerly with Random House Audio, to head the division.

The American Booksellers Association has moved to 828 South Broadway, Tarrytown NY 10591, phone (914) 591-BOOK [2665]. The toll-free number remains (800) 637-0037.

Robert Gavra, Bookseller, has moved to 7979 SE Foster Road #135, Portland OR 97206, phone and fax (503) 231-7338. The address is temporary and will be updated



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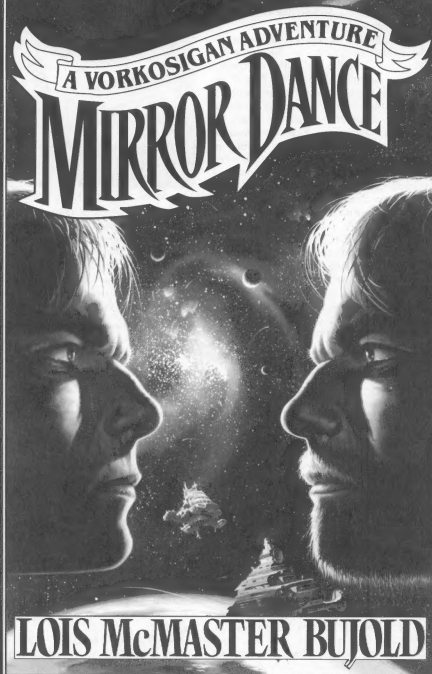
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But there is one who does envy him, want to be him. His brother Mark, his cloned stranger formed from tissue stolen from Miles in a plot to murder Miles and replace him with Mark. In *Brothers in Arms* that conspiracy was routed and Mark made more or less compliant to his new Miles-less fate. But in the intervening years Mark has learned that without Miles he is...nothing. The new and better Mark doesn't really want to kill his brother, but still it may come to that: Mark to stay, Miles to go....

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with a new and permanent address in March. Zebra Books will move to 850 Third Avenue in midtown Manhattan later this year. They're currently on Park Avenue South.

Victims of Ellison is "...NOT an organization for those who wish to malign, harass, or assault Harlan Ellison. Just the opposite! VoE is for those who have been named as enemies by Mr. Ellison, and have been maligned, harassed, or assaulted, purely because (in most cases) they spoke the truth or expressed skepticism re his reputation, craft or self-promotional hype," begins a flyer from the organization, which was not started by SFC's editor (but we wish we'd thought of it first). Membership is free for those who can provide particulars of the forms of harassment they've had to endure. For all others, affiliate membership is \$9 a year. For membership information, send an SASE to InterActive Systems, P.O. Box 595 Chelsea Stn, New York NY 10113.

Speaking of Mr. Ellison, a long article in an upcoming issue of *The Comics Journal* will shed light on his recollections of confrontational history as detailed during a speech at a Philadelphia comics convention. And it's now three years and counting since he said he would apologize in print for defamatory material about SFC's editor in the magazine *Short Form*, an apology which has yet to see the light of day.

For information on the Jennifer Roberson Fan Club, send an SASE to Children of the Firstborn, Box 110156, Campbell CA 95011-0156.

On February 4th, the Manhattan, NYC, cable TV show "The Chronic Rift" will air its 100th show, and will celebrate with a marathon showing of videotaped episodes at the Chambers Street bookstore, "Science Fiction, Mysteries and More!" from noon until closing. The show will also celebrate with a party and dinner at The Place, 10th Ave and 42nd street, starting at 4pm. The celebration costs \$20 a ticket, payable to John Drew c/o The Chronic Rift, Box 2224, New York NY 10185-0023. Topics for 1994's shows will include C.S. Lewis, animated Disney films, SF/F radio shows, Dean Koontz, Hammer films, small press books and *Star Trek: Deep Space 9*.

The California Institute of Technology (Caltech) will present *Dracula (Or, A Pain in the Neck)* performed by the New Vic Theatre on February 26th, and *The Hobbit*, using life-sized puppets on April 22nd, as part of the Caltech Performing Arts series. Call (800) 423-8849 or (818) 395-4652 or write Ticket Office, Caltech (332-92), Pasadena CA 91125, for ticket information.

The Sci-Fi Channel now reaches 15 million households, according to Nielsen Homevideo Index. However, actual viewing has never been higher than 584,000 homes.

The marketing and merchandising campaigns for *Jurassic Park* won top honors at the recent Entertainment Marketing Conference in Los Angeles.

Star Wars Technical Journal Series, just picked up by Ingram Periodicals, is a 3 times yearly magazine retailing for \$9.95

which will be published until 1997, at which time another *Star Wars* movie will be released. *Deathrealm* has also been picked up for distribution by Ingram.

According to George Lucas, writing in the British magazine *The Spectator* for November 20th, the BBC killed off *Doctor Who* because they despised the fans of the series, who were never satisfied with its treatment by the BBC. In the end, when the series was placed against the smash hit *Coronation Street*, it was canceled when the viewing audience fell to a mere 4.5 million. A possible 1993 revival was scuttled when the BBC's drama dept became incensed because the revival was under the control of BBC Enterprises. In the end, the baby was thrown out with the bath water. Lucas commented, "As the anniversary hubbub dies down the BBC's impresarios should reflect on what force it truly was that finally did for the old fellow. Then, perhaps, they will make up their minds either to revive a national treasure such as this thoroughly unthreatening and fervently adored TV programme or get on with the task of commissioning new ones worthy of its place in the nation's heart."

A study of 49 people who reported contact with aliens has determined that they're just as normal as everyone else. On the other hand, UFO contactees are relatively content and anxiety free, taking comfort in the belief "that space aliens are concerned with and even guiding the destiny of humankind." Results of the study by the Carleton (Ottawa) University dept. of psychology were reported in the November issue of the *Journal of Abnormal Psychology*.

A very small ad in New York City newspapers has us holding our breaths. Yes, "Coming soon to a theatre near you: *Vegas in Space*, subtitled 'The first all drag sci-fi musical ever.'"

Pioneer Books has cancelled publication of *It's A Bird, It's A Plane, It's Superman* and *The New Animation*, both by James Van Hise, and *The Spirit of Trek* by Scott Nance.

The following Bantam hardcovers are officially Out of Print: *All My Sins Remembered*; *Blood Trillium*; *The Gap into Power*; *The Hollow Man*; *How the World Was One*; *Murasaki*; *Illusion*; *The Serpent Mage*; and *Universe 2*. In trade paperback, *Batman Returns: The Official Movie Book* and *The Collected Stories of Robert Silverberg* are also OP.

The Bantam Audio tapes for *Dragon Wing*, *Elven Star* and *Serpent Mage* are also OP.

Ditto for *Best New Horror* and *Best New Horror 2*, both from Carroll & Graf.

Dr. Johnson's London house on 17 Gough Square, just north of Fleet Street, is available for parties and social gatherings. For information contact the Curator on (071) 353 3745.

The short but spectacular flight of the prototype Delta Clipper Experimental rocket was shown in a two page spread in the *New York (Sunday) Times* with text by Alan Burdick, who explained that the Department of Defense canceled further development



Algis Budrys and Verna Smith Trestrail

because the "Buck Rogers technology" sounded too good to be true. *That* term hasn't been current since the DoD was originally called the War Department...

Science has discovered a cure for tea scum, scourge of tea drinkers for centuries. The solution is to add a little hydrochloric acid, or lemon juice, to the water before boiling it.

AUTHORS & EDITORS

John Ordovery, formerly Associate Editor of the Pocket Books *Star Trek* program, was promoted to Editor in December. He is now responsible for the majority of the *Star Trek* paperbacks.

Verna Smith Trestrail, daughter of E.E. "Doc" Smith, awarded Algis Budrys (left, with Verna Trestrail) the Lensman Award at Moscow 15, held in Moscow Idaho in late September. Previous winners have included Isaac Asimov, George Barr, Kelly Freas, Tim Kirk, Frederik Pohl, Alex Schomburg and Jack Williamson.

Robert Killheffer, formerly at *Omni Magazine*, and still an editor on *The New York Review of Science Fiction*, has left *Omni* to freelance.

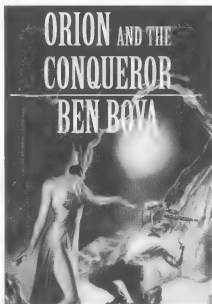
Eleanor Lang has been replaced by Lynn Cohen Koehler as publicist for NBM Publishing.

Meg Parsont, formerly publicist for Simon & Schuster Audio and the object of David Letterman's oft-times unwanted attentions, moved to Workman Publishing at the start of December.

Author and Washington, DC area fan Alexis A. Gilliland and Elisabeth "Lee"

Martin H. Greenberg at ConFrancisco





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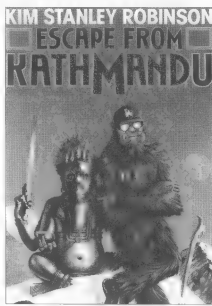
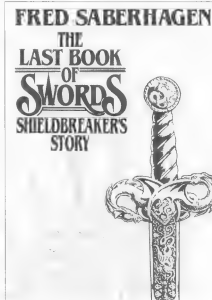
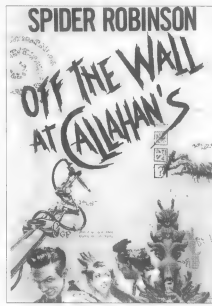
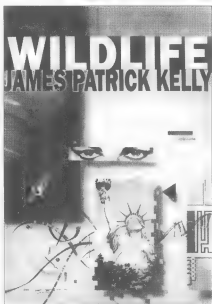
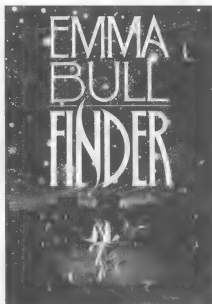
OFF THE WALL AT CALLAHAN'S Spider Robinson

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—*Los Angeles Times*

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TOR BOOKS





Left, Stan Nicholls, artist Chris Baker and author David Gemmell at London's Forbidden Planet bookstore

Right, William Gibson at Forbidden Planet



Swanson Uba were wed at home on October 31st. It is Gilliland's second marriage, Uba's third. The bride was given away by her 15 year old son James; the groom's 28 year old son Charles was best man. A reception was held two days earlier, on October 29th, at the Fifth Friday Washington SF Association meeting. In the topsy turvy world of SF, the honeymoon was held in Europe and ended on August 4th, 1993, at which time she agreed to marry him, some time in 1994. They announced the engagement at ConFrancisco, and the date was set—Halloween, 1993—at the end of the flight back to DC.

A daughter, Emily, was born to agent Merrilee Helfetz and editor Brian DiFlorio, on November 14th. The baby weighed 6 lbs 4 oz., and attended her first publishing event, a publication party for Octavia E. Butler's *Parable of the Sower*, on December 8th.

Having Our Say by Sarah and A. Elizabeth Delany with Amy Hearsh, published by Kodansha, made the *Publishers Weekly* and *New York Times* Bestsellers lists early in December. The book, Kodansha's first bestseller in more than 30 years publishing in the USA, chronicles the lives of two sisters, each more than 100 years old, who are the Aunts of bestselling SF writer Samuel R. Delany. Excerpts from the book, with many photos, also appeared in the October issue of *The Smithsonian Magazine*.

Jean Stine was another author placed in jeopardy by the recent fires in Los Angeles. Although forced to evacuate his house, he was able to return to find it unscathed.

When Alamogordo, New Mexico's Space Center asked Kelly Freas for permission to use a piece of his artwork in its brochures, he instead offered use of several of his illustrations, new and old, earning a place for himself and his wife, Laura Brodian Kelly-Freas, on the Space Center's Donor Wall.

On February 19th, the 8:30am session, "X Programs Past and Future" of the annual meeting of the American Association for the Advancement of Science will be chaired by Jerry Pournelle, and feature Larry Niven and four scientists.

William Gibson began his UK tour for *Virtual Light* at London's Forbidden Planet in late September, signing (and selling) 247 copies of the book in 90 minutes. The store had David Gemmell signing *Druss*, *The Legend* in hardcover and *Waylander* in

paper a week later, on October 2nd, alas the same weekend as British Fantasy Convention. He was joined for the signing by Stan Nicholls and Chris Baker (aka Fangorn) who adapted *Legend* into a graphic novel. And on October 25th Patrick MacNee, shown here, was joined by Linda Thorson (not shown) for an autographing session at FP celebrating the release on UK home video of *The Avengers*. Hundreds of copies of a limited edition boxed set were signed.

If an author could give Christmas presents to any other author, living or dead, what would it be? Some interesting ideas in the *Sunday New York Times*. Several authors independently said they'd give James Joyce computers and spell checker programs; Patrick McGrath suggested self-help audiotapes for Edgar Allan Poe. And Dean Koontz wrote, "I'd give Charles Darwin videotapes of *Geraldo*, *Beavis and Butthead* and *The McLaughlin Group*. I would be interested in seeing if he still believes in evolution."

Bob Shaw was operated on in October for bowel cancer. He is currently undergoing radiation treatments and chemotherapy, and was still in hospital, though he can go out for short walks, as of early December.

Apparently [Arthur C.] Clarke's Law—"The products of an advanced technology would be indistinguishable from magic to people from less sophisticated cultures"—may actually be based on an earlier work as codified by Agatha Christie. In her story "The Hound of Death" (1933), she says,

Patrick MacNee



"The things we call supernatural are not necessarily supernatural at all. An electric flashlight would be supernatural to a savage. The supernatural is only the natural of which the laws are not yet understood."

William Gibson was interviewed for the October 29th *Technopolitics*, a weekly PBS TV series, by someone who apparently has never read SF. The transcript includes the title of a Gibson novel, *New Romancer*.

A long interview with Octavia E. Butler ran in the December 13th issue of *Publishers Weekly*. Butler's newest novel, *The Parable of the Sower*, is being published by Four Walls, Eight Windows because she hopes to reach a wider, general audience rather than the narrower if appreciate SF one. The book is likely, however, to be reprinted in paperback as SF. Butler was also interviewed on the usually literate "New York & Company" over WNYC-AM a week or so later, during which she was termed a sci-fi writer and theme music from *Battlestar Galactica* was played.

Peter Straub has moved from Dutton to Random House, which bought his next 3 books for a large but undisclosed amount. RH will publish Straub's next novel, *American Nights*, next year.

"The Fatal Glance" by Charles Hornig writing as Derwin Lesser (*Wonder Stories*) and "Spawn" by P. Schuyler Miller (*Weird Tales*) are Forrest Ackerman's choices for classic reprints in upcoming issues of *Famous Monsters of Filmland* and *Expanse*.

Sam Moskowitz sold an 80,000 word manuscript about Hugo Gernsback's 1950's magazine *Science Fiction* + to *Amazing*, but publication is now in serious doubt.

Dean McLaughlin has finished a new novel, as yet unsold.

Mark A. Garland sold several stories recently to *Analog*, *Xanadu III*, *Bruce Coville's Book of Aliens* and...of *Ghosts*, and to *Off World*. Also, Garland and Charles McGraw turned in *Demon Blade* to Baen.

Cover art by Vincent Di Fate will illustrate the cover story, "Earth View" by Floyd Kemske, on the third issue of *OffWorld*, which will go on sale in June. The magazine has also acquired IPD as a distributor.

Don D'Amassa sold "Phantom of the Space Opera" to *The Ultimate Alien*, "The Knight of Greenwich Village" to *Journeys to the Twilight Zone* Vol. III, "A Sneak Thief" to *Tomorrow Magazine* and "Inside the Sphere" to *Mindsparks*.



Peter Straub

Ellen Datlow's original anthology *Snow White, Blood Red II* has been retitled *Black Thorn, White Rose*. The book is a Fall AvoNova hardcover.

AvoNova's John Douglas bought two books by Jane Lindskold: a fantasy, *The Pipes of Orpheus*, and an SF novel, *Marks of our Brothers*; also, *The Virgin and The Dinosaur* by R. Garcia y Robertson. Avon's Chris Miller bought a second fantasy novel by Nina Kiriki Hoffman, *Haunting Humans*.

At Bantam Spectra, Jennifer Hershey bought a major fantasy trilogy entitled *A Song of Ice and Fire* by George R. R. Martin; the first of the three novels (*A Game of Thrones, A Dance with Dragons, The Winds of Winter*) will appear in 1995. Also, the four Alfred Bester titles mentioned last issue were assembled for Bantam by Byron Prells.

Liz Calder at Bloomsbury acquired UK rights to *The Secret Diary Of Laszlo, Count Dracula* by Dr. Roderick Anscombe for over £100,000 in an auction conducted by Sara Fisher at A.M. Heath on behalf of New York's Hyperion Press, which holds world rights. Underbidder on the book was Orion.

Book Club Associates in England bought *Child of Time* by Isaac Asimov and Robert Silverberg and *Angel* by Gary Kilworth from Gollancz; *Mailman* by Ramsey Campbell, *The Dean Koontz Companion*, Jerry Pournelle cuts another notch in his belt outside Con/Francisco's Moscone Convention Center



edited by Martin H. Greenberg and *The Lake of the Long Sun* by Gene Wolfe from Hodder-Headline; *100 Hair-Raising Little Horror Stories*, edited by Al Sarrantonio and Martin H. Greenberg, from Michael O'Mara; *The Ends of the Earth* by Lucius Shepard from Orion; *Treaty Planet* by Anne McCaffrey and Jody Lynne Nye from Little, Brown; *Sideshow* by Sheri Tepper from HarperCollins.

DAW Books bought several anthologies: *Ancient Enchantresses*, edited by Martin H. Greenberg and Catharine M. Massie-Ferch; *Sherlock Holmes in Orbit*, edited by Greenberg and Mike Resnick; *Werewolves*, edited by Greenberg; *Space Opera*, edited by Anne McCaffrey and Elizabeth Anne Scarborough. And, an original novel, *Return to Darkover*, by Marion Zimmer Bradley and Diana Paxson.

Del Rey bought two SF novels by Robert

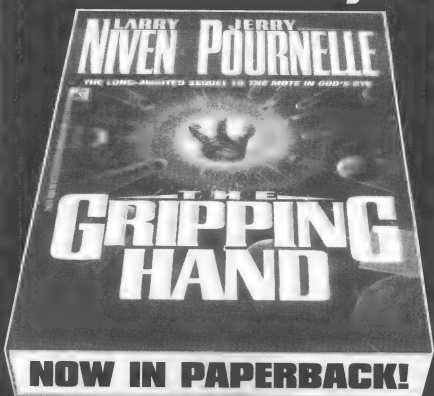
Frezza, one a sequel to McLendon's *Syndrome* the other to *Fire in a Faraway Place*.

Dell Abyss editor Jeanne Cavelos has a new imprint under her care. "Edge," however, will not do any SF, fantasy or horror. Meanwhile, Cavelos bought *Little Deaths*, an original anthology edited by Ellen Datlow, from Orion's Millennium; *The Channel* by Dennis Etchison via agent Kay McCauley; and *Walking Wounded* by Robert Devereaux from agent Ricia Mainhardt. And after a 4th printing, *The Nippers Guide for Next Generation Trekkers* by Phil Farrand has 68,000 copies in print.

John Silbersack at HarperCollins bought *Hobson's Choice*, an SF murder mystery by Robert Sawyer, via agent Richard Curtis.

Britain's The Softback Preview acquired *Genderspeak: Men, Women, and the Gentle Art of Verbal Self-Defense* by Suzette Haden Elgin from John Wiley.

The long-awaited sequel to *The Mote in God's Eye*



Robert Heinlein called *The Mote in God's Eye* "possibly the finest science fiction novel I have ever read." Now, eighteen years later, Larry Niven and Jerry Pournelle take us back to the closely guarded solar system called the Mote to continue their epic story of humans, aliens and the clash of civilizations.

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—Tom Clancy



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Britain's Writers Book Society took *World Processing Secrets for Writers* by Michael A. Banks and Ansen Dibell, and *Characters and Viewpoint* by Orson Scott Card, from Writers News Ltd.

OBITUARIES

Don Ameche

Actor Don Ameche, 85, died of prostate cancer at his son's home in Scottsdale, Arizona, on December 6th. After building a career as a radio and film actor in the 1930's and 40's, his film career languished for years until it was revived by his strong performance in the SF comedy *Cocoon* in 1985, for which he won an Academy Award for best supporting actor. He also starred in the fantasy comedy *Harry and the Hendersons* in 1987, and in *Cocoon II: The Return* in 1988. Critics considered his best movie role to be in 1943's satiric fantasy *Heaven Can Wait*, directed by Ernst Lubitch, but he may be best remembered for his title role in 1939's *The Story of Alexander Graham Bell*.

Claire Brown

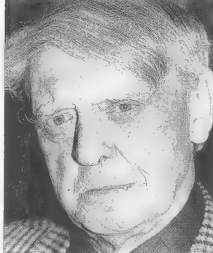
Author Clair Parman Brown, 28, died in an auto accident in Nepal on November 6th which took 2 other lives. She was accompanied by San Francisco writer Pat Murphy, who was unhurt in the accident. Brown was a long time member of the Northern Colorado Writers Workshop and after moving to San Francisco joined the San Francisco Writers' Workshop. Before leaving for Nepal she had sold her first story, "East of the Sun, West of the Moon," to Jane Yolen's original anthology, *Xanadu*. A memorial service was held November 14th in San Francisco. Brown is survived by her parents, a brother and sister.

Anthony Burgess

Anthony Burgess was the pseudonym of John Anthony Burgess Wilson, a writer whose work is noted both within SF and without. Born in Manchester, England, in 1917, he graduated with a degree in English from Manchester University, served in the British Army, and became a lecturer on literature and phonetics in such disparate places as Borneo, Princeton, Columbia, and elsewhere.

His first novel, *Time for a Tiger* (1956), was the start of a trilogy set in Malaysia. His first and most famous jaunt into SF was *A Clockwork Orange* (1962), for which he invented an entire new jargon to lend atmosphere to his story of a future British dictatorship heavily influenced by the Russians. The brilliance of the book is often overshadowed by the remarkable film version directed by Stanley Kubrick, but it still remains one of the most effective dystopian novels of all time.

Burgess wrote another cautionary novel at the same time, *The Wanting Seed* (1962). Earth has become grossly overpopulated, homosexuality is openly encouraged to keep the birth rate down, and even cannibalism is no longer totally unthinkable. Subsequent



Anthony Burgess

genre related fiction includes 1985 (1978), a combination short novel and essay selection responding to George Orwell's classic 1984; *The End of the World News* (1982), a satiric disaster story, and the marginally SF *Tremor of Intent* (1966) and *A Devil of a State* (1961). Two of his novels are fantasies, *The Eve of St. Venus* (1964) and *A Long Trip to Teatime* (1976), and there's a ghost in *Beard's Roman Women* (1976). Burgess also created the language used by the pre-humans in the film *Quest for Fire* (1981).

Burgess wrote several plays including a version of *A Clockwork Orange*, and a large number of novels not related to the field, the most noteworthy of which are the Enderby series, his fictional biography of Shakespeare, *Nothing Like the Sun* (1964), and *The Right to an Answer* (1961). Burgess spent the last few years of his life living in Monaco.

—Don D'Amassa

Ron Holmes

Anisble reports the death in England on September 21st of former Liverpool fan Ron Holmes, probably in his 70's, "editor of the first UK SF news fanzine *Science Fantasy Review* (which, as *SFR War Digest*, gave Vincent Clarke his first fanzine appearance in 1940)." Holmes converted *Science Fantasy Review* to *SFR War Digest*, a single sheet fanzine, in 1939. He was auctioneer at the 14-attendee Midvention, held in Leicester on April 23-26, 1943, a good turnout considering Britain's war footing.

For a brief time, Holmes published a UK edition of the American newszine *Fanews*, whose publisher, Walt Dunkelberger, sent on the mimeo stencils to England after publishing the American copies. Wartime mail restrictions and submarine attacks soon put a stop to this. At the end of the war Holmes was perhaps a third of the membership of the British Fantasy Society and, with others, founded the British Fantasy League, an attempt at a national SF club which came to naught. Holmes was still active as late as 1948, when items from the BFL collection were available to be borrowed.

Anne Spencer Lindbergh

Author Anne Spencer Lindbergh, 53, died of cancer at her home in Thetford Center, Vermont, on December 10th. The writer was also the elder daughter of pioneer flyer

Charles A. Lindbergh and Anne Morrow Lindbergh, also a writer. Anne Spencer Lindbergh wrote 14 books, mostly for children. Two of her most popular books were the children's time travel fantasies *The People in Pineapple Place* and a sequel, *The Prisoner in Pineapple Place*, both with backgrounds in the Georgetown neighborhood of Washington, DC, where she lived at the time.

Other Obituaries

Actor Charles Aidman, 68, died of cancer in Beverly Hills on November 7, 1993. He was the narrator for the new *Twilight Zone* series from 1985 until 1987. His numerous film credits include *The Cult of the Damned*, and *House of the Dead*. He also appeared in numerous TV series including *One Step Beyond*, *Twilight Zone*, *Thriller*, *Voyage to the Bottom of the Sea*, *The Invaders*, *Mission: Impossible*, *Ghost Story*, *Kolchak: The Night Stalker* and *The Six Million Dollar Man*.

Actor Bill Bixby, 59, died of cancer at his home in Century City, Calif., on November 21st. Bixby starred as mild-mannered scientist David Banner in *The Incredible Hulk* TV series from 1978 to 1982. Bixby also portrayed the character in several telefilms in the late 1980's, including *The Incredible Hulk Returns*, *The Trail of the Incredible Hulk*, and *The Death of the Incredible Hulk*. Bixby previously starred in the SF sitcom *My Favorite Martian* with Ray Walston from 1963 to 1966. His other TV credits include episodes of *Twilight Zone*, *The Ghost and Mrs. Muir*, *Night Gallery* and *Tales of the Unexpected*.

Character actor Fritz Feld, 93, died November 18th in Santa Monica. Born in Berlin, his film debut was in 1917's *Der Golem un die Tanzerin*. He came to the US in 1923; his film credits included *The Phantom of the Opera* and *Passport to Destiny* (both 1943), and Mel Brooks's *History of the World Part I* (1981). He also played the intergalactic department store manager Zumdisch in 3 episodes of *Lost in Space* and was in several Disney films.

Italian film producer Mario Cecchi Gori, 73, died of a heart attack in Rome on November 5th. Gori was a leading figure in the Italian film industry whose credits include the fantasies *Toto in the Moon*, *The Devil in Love*, *Bingo Bongo*, *The Little Devil*, and *I Want to Fly* and the horror films *The Church and The Devil's Daughter*.

Leading actress of the 1930's Evelyn Venable, 80, died of cancer in Post Falls, Idaho on November 16th. She starred as Evelyn Venable in 1934



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Princess Gratzia, the mortal who captured the heart of Frederic March's Prince Sirki, the embodiment of death, in 1934's *Death Takes a Holiday*. She also provided the voice of the Blue Fairy in Disney's 1939 animated *Pinocchio*. —Harris M. Lentz III

Actor Leon Ames, 91, the last surviving founder of the Screen Actors Guild, died following a stroke in Laguna Beach on October 12th. Best known for his role as the father in *Meet Me in St. Louis* (1944), his first role was as the hero in *Murders in the Rue Morgue* (1932). He also starred in *The Absent-Minded Professor*, *On a Clear Day You Can See Forever* and as the neighbor, Gordon Kirkwood, on the TV series *Mr. Ed*.

Disney art director Ken Anderson, 84, died December 13th at Verdugo Hills Hospital in California on December 13th, after suffering a stroke. He was the principal designer of Disneyland, and worked on many Disney animated films including *Snow White* and the *Seven Dwarfs*, *Pinocchio* and *Fantasia*. His children's book, *Nessie and the Little Blind Boy* of

Loch Ness, appeared last year.

Machinist and "theoretical anarchist" William Auel, 86, father-in-law of author Jean Auel, died September 24th in Germany.

Pierre Holmes, 81, whose daily BBC program "The French Speak to the French" was broadcast to occupied France during World War II, died December 7th near Avignon, France. His coded messages to Resistance fighters were famous, including the Verlaire line, "Long violin sobs rock my heart in monotonous languish," which signaled the D-Day invasion. [Nothing to do with SF; just thought you'd like to know]

William D. Jenkins, 71, an expert on Sir Arthur Conan Doyle and James Joyce, died of heart failure October 4th in New York City. His final book, to appear this year, will be *The Adventure of the Detected Detective: Sherlock Holmes in James Joyce's Finnegan's Wake*.

Actress Myrna Loy, 88, died in New York City on December 14th. Originally typecast as a slinky Oriental femme fatale,

her early film roles included 1932's *The Mask of Fu Manchu*, in which she played the oriental doctor's (played by Boris Karloff) daughter. Her appearance in *The Thin Man* with William Powell, a "quickness" shot in 21 days, brought her to stardom.

Former chair of the Clarkson (NY) University Chemistry Department Lewis Meites, who wrote 4 SF stories under the pseudonym Randall Hale, died June 17th.

Henry J. Opperman, 71, died at his home in Raleigh, NC, on November 14th. He was a major factor in producing the first children's and SF TV show, *Captain Video and His Space Rangers*, for the Dumont Network in New York City in the late 1940's. Dumont created some of the earliest regularly running shows, including *The Goldbergs* and *The Plainclothesman*. After Dumont was sold in 1955, Opperman worked on the Speedy Alka-Seltzer commercials and other early TV ads.

Los Angeles sculptor and SF fan James Rumpf, 52, was struck in August by a hit-and-run driver and died September 15th.

BOOKBUYERS' GUIDE TO MARCH 1994

Science Fiction, Fantasy & Horror Releases

Key to Abbreviations: A, multi-author anthology; C, single author collection; F, fantasy; H, horror; N, novel; O, original; R, reprint or reissue; SF, science fiction; T, nonfiction; YA, young adult or adolescent.

ACE: Hardcover: *Night Relics* by James P. Blaylock, \$18.95 POF. Paperbacks: *Hour of the Octopus* by Joel Rosenberg, \$4.99 POF; *Foreigner* by Robert J. Sawyer, \$4.99 SFON; *The Sure Death of a Mouse* by Dan Crawford, \$4.99 SFON; *Delaying Action* by Rick Shelley, \$4.50 SFON; *By the Time I Get to Nashville* by Lionel Penn, \$4.50 SFON; *Geodesic Dreams* by Gardner Dozois, \$4.99 SFRC; *Conan The Avenger* by Robert E. Howard, Bjorn Nyberg and L. Sprague de Camp, \$4.50 FRN.

ARCHWAY: *Fear Street: Bad Dreams* by R.L. Stine, \$3.99 HONYA.

ASIMOV'S SF: Fiction: "Climb the Wind" by Pamela Sargent; "Selkies" by Mary Rosenblum; "Good with Rice" by John Brunner; "Full Circle" by John Alfred Taylor; "Rites of Spring" by Lisa Goldstein; "What Can Chloë Want?" by Brian Stableford; "The Day of their Coming" by G. David Nordley; "Angel from Budapest" by Daniel Marcus. Nonfiction: Letters; "SF Conventional Calendar" by Erwin Strauss. Cover artwork by Greg LaFevre.

AVON: Hardcover: *The Shield Between The Worlds* by Diana L. Paxson and Adrienne Martine-Barnes, \$22 POF. Paperbacks: *Beggars in Spain* by Nancy Kress, \$4.99 SFON; *Arthur War Lord* by Dafydd ab Hugh, \$4.99 SFON; *The*

Wealdwife's Tale by Paul Hazel, \$4.99 FRN.

AVON FLARE: *The Last Lullaby* by Jesse Osborn, \$3.99 HONYA.

BAEN: Hardcover: *Mirror Dance* by Lois McMaster Bujold, \$21 SFON. Paperbacks: *Wing Commander: Fleet Action* by William R. Forstchen, \$4.99 SFON; *Wild Cards: Marked Cards* edited by George R.R. Martin, \$5.99 SPOA; *Sleepner* by Linda Evans, \$4.99 POF; *Agent of Byzantium* by Harry Turtledove, \$4.99 SFON (revised edition); *Brothers in Arms* by Lois McMaster Bujold, \$4.99 SFON; *Shards of Honor* by Lois McMaster Bujold, \$4.99 SFON; *Wild Cards: Card Sharks* edited by George R.R. Martin, \$5.99 SFRA; *Orion Shall Rise* by Paul Anderson, \$4.99 SFON; *Three Hearts and Three Lions* by Paul Anderson, \$4.99 FRN.

BANTAM: Hardcover: *Rhinegold* by Stephan Grundy, \$23.95 POF. Paperbacks: *Star Wars: The Academy Trilogy Book 1: Jedi Search* by Kevin J. Anderson, \$5.99 SFON; *Forward the Foundation* by Isaac Asimov, \$5.99 SFON; *Star Trek: The Starless World* by Gordon Ekland, \$4.99 SFON.

BDD AUDIO: *Star Wars: The Academy Trilogy Book 1: Jedi Search* by Kevin J. Anderson, 3 hrs, 2 cassettes, \$16.99.

BERKLEY: *The Dean Koontz Companion* edited by Martin H. Greenberg, Ed Gorman and Bill Munster, \$13.95 OT; *Terror Academy: The Prom* by Nicholas Pine, \$3.50 HONYA; *Midnight* by Dean Koontz, \$6.99 HRN.

CAEDMON: *The Oz Audio Collection: The Wizard of Oz, Queen Zixi of Ix, The Land of Oz, The Little Oz Stories* by L. Frank Baum, read by Ray Bolger, 4 cassettes, 3 hrs, \$25.

CRANK! Winter 1993 issue: Fiction: "The Soul Shortchangers" by David R. Bunch; "The Happy Prince" by Jonathan Lethem; "Empires of Foliage and Flower" by Gene Wolfe; "Venus Rising" by Carol Emshwiller. \$3.50 from Broken Mirrors Press, Box 380473, Cambridge MA 02238.

CROSSWAY: *Twice Upon a Time* by Dennis Van Wee, \$9.95 SFON, with color cover by David York, is a recent release from this Christian publisher. Crossway Books, 1300 Crescent St., Wheaton IL 60187.

DAW: *Dragon Star Book 3: Skybowl* by Melanie Rawn, \$5.99 POF; *Outworld Cats* by Jack Lovejoy, \$4.99 SFON; *Dancer Trilogy 2: Serpent Walk* by Jo Clayton, \$4.99 POF; *Dragon Prince Book 1* by Melanie Rawn, \$5.99 FRN; *Dragon Prince Book 2: The Star Scroll* by

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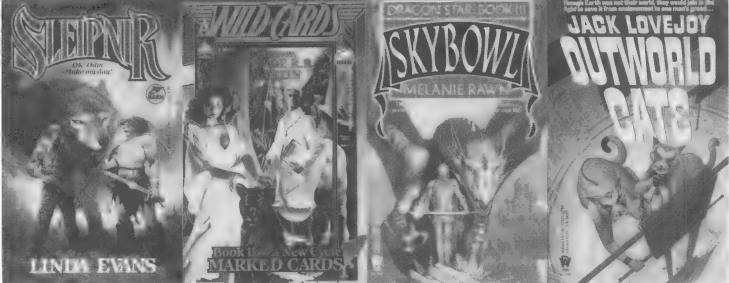
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Melanie Rawn, \$5.99 FRN; *Dragon Prince Book 3: Sun-Runner's Fire* by Melanie Rawn, \$5.99 FRN; *Dragon Star Book 1: Stronghold* by Melanie Rawn, \$5.99 FRN; *Dragon Star Book 2: The Dragon Taken* by Melanie Rawn, \$5.99 FRN; *Dancer's Rise* by Jo Clayton, \$4.99 FRN.

DC COMICS: *The Power of Shazam!* by Mike Carlin, \$19.95hc; *Superman: "Under a Yellow Sun" A Novel* by Clark Kent edited by Mike Carlin, \$5.95tpb; *Hellblazer: Dangerous Habits* edited by Mike Kahan, \$14.95tpb (graphic novels).

DEL REY: Hardcover: *Three Worlds Book 1: Out of This World* by Lawrence Watt-Evans, \$20 SFON. Paperbacks: *A Guide to the Star Wars Universe: Second Edition* by Bill Slavicsek, \$10tpb OT; *The Talismans of Shannara* by Terry Brooks, \$5.99 FRN; *The Warhorse of Esdrasgon Book 1: The Prince of Ill Luck* by Susan Dexter, \$4.99 FON; *Fire in a Faraway Place* by Robert Frezza, \$4.99 SFON; *A Small Colonial War* by Robert Frezza, \$4.99 SFON; *Roadmarks* by Roger Zelazny, \$4.99 SFON; *My Name is Legion* by Roger Zelazny, \$4.99 SFON.

DELA CORTE PRESS: *Slaughterhouse Five: 25th Anniversary Edition* by Kurt Vonnegut, \$22.50 FRN.

DELL ABYSS: *Deadweight* by Robert Devereaux, \$4.99 FON.

DREAMHAVEN BOOKS: *Temporary Walls: An Anthology of Moral Fantasy* edited by Greg Ketter and Robert T. Garcia, a hardcover with original stories by Patricia McKillip, Kathe Koja and Barry Malzberg, Charles de Lint, John M. Ford, Kristine K. Rusch and Mary Frances Zambreno and color dustjacket by Tomas Canty, was published in an edition of 1,500 for the 1993 World Fantasy Convention; 750 copies are still available, for sale at \$15.95 each. *Angels and Visions: A Miscellany* by Neil Gaiman is a collection of various items including short stories, poetry, etc. Copies of the 178pp hardcover, with color dustjacket by Dave McKean, are \$20, if still

available. Individuals and booksellers order from Dreamhaven Books, 1309 4th Street SE, Minneapolis MN 55414.

MAG. OF FANTASY & SF: Fiction: "The Wild Ships of Faimy" by Carolyn Ives Gilman; "A Marathon Runner in the Human Race" by Dave Smeds; "Doing Alien" by Gregory Benford; "Second Contact" by Gary Couzens; "Director's Cut" by James Morrow; "Two Lovers, Two Gods, and a Fable" by Esther M. Preisner; "Sout La Met" by Carrie Richerson; "The Convertible Coven" by Susan Wade; "Brixton White Lady" by Felicity Savage. Nonfiction: "Inside Science Fiction: Trading Data with Dead and Digital" by Charles Platt; "Science: Spikes on the Skyline" by Bruce Sterling; "Films: Too Many Ghosts" by Kathi Maio. Cover artwork by Bryn Barnard.

FORGE: February: *The Empire of Ice* by Richard Moran, \$21.95 SFON; *Wilderness* by Roger Zelazny and Gerald Hausman (historical, of interest to Zelazny fans).

GREENWOOD PRESS: Current releases from this academic press are *Clockworks: A Multimedia Bibliography of Works Useful for the Study of the Human/Machine Interface* in SF, compiled by Richard D. Ehrlich and Thomas P. Dunn, \$75 OT, and *Science Fiction and The Theatre* by Ralph Willingham, \$55 OT. Greenwood Press, 88 Post Rd West, Box 5007, Westport CT 06881-5007.

HARCOURT BRACE: *Gun, with Occasional Music* by Jonathan Lethem, \$19.95 SFON.

HARPERAUDIO: *Twilight Zone #6: The Lonely* by Rod Serling, read by Jean Marsh, 1 cass, 90 min, unabridged, \$11.

HARPERBACKS: *Heart of Valor* by L.J. Smith, \$3.50 FRNYA; *Vampire's Kiss* by Nicholas Adams, \$3.50 HONYA.

LEISURE: *Deadly Friend* by Keith Ferrario, \$4.50 FON.

MACABRE, INC., PRESS: This small press has released *Fugue Devil*, and *Other Weir Horror*, a collection of five short stories by

Stephen Rainey, in a 98pp 1,000 copy trade paperback edition. B&W cover art by Phillip Reynolds. \$5.95 from Macabre Inc. Press, 454 Munden Ave., Norfolk VA 23505.

NBM PUBLISHING: *The Ray Bradbury Chronicles* vol 4 and Vol. 5 are each \$19.95 full color hardcover compilations of stories by Bradbury, adopted into graphic form by a variety of artists, including Richard Corben, Jack Davis, Al Williamson, and Wayne D. Barlowe, packaged by Bynon Preiss Visual Publications. Limited editions signed by the artists and Bradbury are also available at \$45 each. Available in February from NBM, 185 Madison Ave #1502, New York NY 10016.

OMNI: Fiction: "A Wheel in the Desert, The Moon on Some Swings" by Jonathan Carroll.

ORB: *Moonheart* by Charles de Lint, \$14.95tpb FRN.

PENGUIN: *Virtual Worlds* by Benjamin Woolley, \$12tpb RT.

PINNACLE: *Vampire's Kiss* by William Hill, \$4.50 HON.

POCKET BOOKS: Hardcover: *Star Trek: Sarek* by A.C. Crispin, \$22 SFON. Paperbacks: *Shadow Hunter* by Will Baker, \$5.50 SFON; *ST-TNG #29: Sins of Commission* by Susan Wright, \$5.50 SFON; *Alien Nation #4: The Change* by Barry Longyear, \$5.50 SFON; *Shadow Dance* by Jessica Palmer, \$5.50 HON.

QUESTAR: *The Siege* by Bill Baldwin, \$5.50 SFON.

ROC: *Grails: Quests of the Dawn* edited by Richard Gilliam, Martin H. Greenberg and Edward E. Kramer, \$11.95tpb FRA; *Deadly Quicksilver Lies* by Glen Cook, \$4.99 FON; *Starsea Invaders 2: Second Contact* by G. Harry Stine, \$4.99 SFON; *Earthdawn #3: Poisoned Memories* by Christopher Kubaski, \$4.99 FON.

ST. MARTIN'S PRESS: *Prophecy* by Peter James, \$20.95 HON.

SF BOOK CLUB: Selections: *Homecoming: Harmony (The Memory of Earth, The Call of*





Earth, The Ships of Earth) by Orson Scott Card, \$14.98; *Lyon's Pride* by Anne McCaffrey, \$8.98. Alternates: *ST: TNG: Dark Mirror* by Diane Duane, \$9.98; *The Shining Ones* by David Eddings, \$10.98; *Impossible Things* by Connie Willis, \$9.98; *Anno Dracula* by Kim Newman, \$9.98.

SIGNET: *The Throat* by Peter Straub, \$6.99 FRN.

SIMON & SCHUSTER AUDIO: *Star Trek: Sarek* by Ann Crispin, read Mark Leonard, 3 hrs, 2 cass, abr, \$17.

SPECTRA: Hardcovers: *Rama Revealed* by Arthur C. Clarke and Gentry Lee, \$22.95 SPON; *Rama Proud's Faerielands: The Wild Wood* by Charles de Lint, \$19.95 FON. Paperbacks: *If at First You Don't Succeed* by Roger Zelazny and Robert Shekley, \$5.50 FRN; *Full Spectrum 4*, edited by Lou Aronica, Amy Stout and Betsy Mitchell, \$5.99 SFRA.

TAL: *Rex Miller: The Complete Revelations* by t. Winter-Damon is a nonfiction 108pp trade paperback with type cover about the horror writer. \$9.95 (add \$1 p&h) in the US, \$13 foreign from TAL Publications, Box 1837, Leesburg VA 22075.

TOR: Hardcovers: *Sacred Ground* by Mercedes Lackey, \$22.95 FON; *A College of Magics* by Carolyn Stevermer, \$22.95 FON; *The Magic Engineer* by L.E. Modesitt, Jr., \$23.95 FON; *Finn Mac Cool* by Morgan Llwylyn, \$23.95 FON. Paperbacks: *Eternal Guardians Book 1: The Fourth Guardian* by Ronald Anthony Cross, \$14.95tpb FON; *Off the Wall at Callahan's* by Spider Robinson, \$9.95trpb SF0C; *Agyar* by Steven Brust, \$4.99 FRN; *Redline the Stars* by Andre Norton and P.M. Griffin, \$4.99 FRN; *Xanadu*, edited by Jane Yolen, \$4.99 FRN; *The Day of their Return* by Paul Anderson, \$4.99 FRN; *The Dragon Lord* by David Drake, \$4.99 FRN; *Wolf and Iron* by Gordon R. Dickson, \$5.99 FRN; *The Folk of the Fringe* by Orson Scott Card, \$4.95 SFRC; *Iced on Aran* by Brian Lumley, \$4.99 HON; *The Elementals* by Morgan

Llwylyn, \$5.99 FRN; *The Eyes of Kid Midas* by Neal Shusterman, \$3.99 FRNYA.

TRIAD PICTURES: *Time Warp: The First Adventure* is a 67 minute stereo audio cassette priced at \$12.95. Available from Triad Pictures, Box 1299, Sequim WA 98382.

TRIGON PRESS: *Science Fiction Traders*, to be priced at \$18, is a forthcoming release from this UK press which specializes in books for the new and antiquarian book trade. For information, write Trigon Press, 117 Kent House Road, Beckenham BR3 1JJ, UK.

WILDSIDE PRESS: *Swashbuckling Editor Stories*, edited by John Gregory Betancourt, a 128pp \$7.95 trade paperback containing stories by Gordon Van Gelder, Mike Resnick, Lawrence Watt-Evans and many others, long announced, is finally out from this small press. Wildside Press, 37 Fillmore St, Newark NJ 07105.

Z-FAVE: *Nightmare Club #10: Die Laughing* by Vincent Courtney, \$3.50 HONYA; *Scream #8: The Crush* by Jo Gibson, \$3.50 HONYA.

ZEBRA: *Young Blood* edited by Mike Baker, \$4.50 HON; *The Uprising* by Abigail McDaniels, \$4.50 HON.

ZIGGURAT PRODUCTIONS: *Slam Audio Movie*, 2 cass., 2 hrs 10 min., features a cast of 16 with original music and sound effects, created by Bob E. Fick and Perry Jacob. \$12.95 from Ziggurat Productions, Box 292, Topanga CA 90290, (310) 455-2689.

Credits for Cover Artwork

reproduced here appear in this and all issues in the Credits Box above the Advertising Index, which also has credits for the covers in "The British Report." This issue, that's on page 38.

RANDOM FACTORS: LETTERS

We'd like to hear from you about anything at all, but preferably about topics, questions or other items raised by something in SFC. Mail all letters to *Science Fiction Chronicle*, Box 022730, Brooklyn NY 11202-0056.

Timothy F. Morway

41 Pleasant Street #2

Spencer, MA 01562

Re: The British Report, July 1993. How dare you label parental decisions censorship, especially when a decision was asked for.

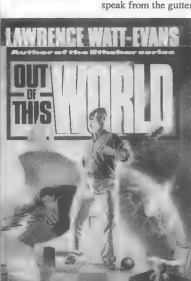
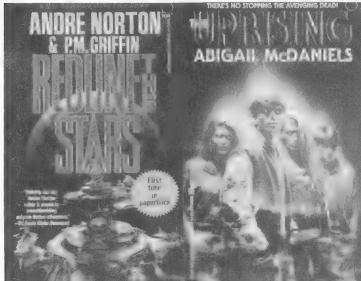
A teacher asks permission to show children something already labeled too mature for them and the parents say "No." What's the problem? Concerned parents? Why do we cry "censorship" every time parents try to exercise a little guidance—especially today when the media is calling parents to be responsible so they don't have to? Who's censoring whom?

A Texas high school is screaming censorship because a father is protesting their decision to force his children to read certain "Great Chapters of Literature," which contain words the kids would get detentions for if used in the classrooms or the halls.

Teachers all over the nation are reporting that they are no longer greeted with "Good morning, Mrs. Smith" but instead with "Shut up, b---h." On the first day of class! Where is the respect teachers, women and children deserve?

When I was in school, and I am only 32, there were some things we simply didn't say in front of ladies and children. Today it seems no one believes there are any ladies anymore and children are treated as though they are invisible.

I don't plan to shelter my child but I'll be damned if I am going to let the school teach her to speak from the gutter. If you want to complain



about censorship complain about legitimate issues like the unconstitutional banning of the Bible from our schools and its literary replacement, *Johnny Has Two Monies*.

To me, Jones and Fletcher and *Science Fiction Chronicle* are guilty of irresponsible and shoddy journalism. You had my 30 bucks until I read *The British Report*.

Bye. Come again when you're tired of setting up straw men and then knocking them down. Oh, you may have noticed (no, I guess you didn't) that the events described were in England, not this country at all. —Andrew Porter

S.F. CINEMA

by Jeff Rovin

Returning to the genre of his greatest triumphs—*Dr. Strangelove, 2001: A Space Odyssey*, and *A Clockwork Orange*—director Stanley Kubrick will begin shooting the SF film *AI* next year. According to the Warner Bros. press release, it takes place in "a future when intelligent robots serve in many capacities, the greenhouse effect has melted the ice caps and many great cities are drowned. New Jersey has become the shoreline and New York's eroding and crumbling skyscrapers are ancient monuments rearing up from the Atlantic Ocean." Kubrick began working on the project in 1989, put it aside in 1991 to wait for the art of special effects to catch up to his vision, and is now ready to roll. And we're delighted: the SF film genre's been hurting without him.

Chris Columbus has signed with MGM to write, direct, and produce a remake of the 1973 horror film *Theatre of Blood*. We've said it before (and, alas, will say it again): why re-make what was done right the first time (with Vincent Price, Diana Rigg, Jack Hawkins, and a slew of top-notch actors)?

The seasawing is over: John Malkovich is out and Robin Williams is in, we're told, as the Riddler in *Batman III*. Well, of course Williams got the part. What studio could possibly resist all those "Batman and Robin" headlines?

During the recent Malibu fires, director Renny Harlin (*Cliffhanger*) was in a choppy, shooting footage of the inferno. He says it was for a documentary, but we're told he's producing a remake of *The Day the Earth Caught Fire* and couldn't resist the temptation to stockpile some bona-fide fire footage.

New Era Productions is filming Stephen Volk's long-dormant script *Horror Movie*, about a horror movie theater that's actually run by monsters. Volk is also writing the script for New Era's *The Chrysalids*, based on the John Wyndham story.

New Line is set to shoot the live action film *BattleTech*, based on the popular role-playing game (and novels and virtual reality game) in which operators control 30-foot-tall humanoid tanks known as "Mechs." Recently, New Line wrapped *The Mask*, a comedy-fantasy in which Jim Carrey plays Stanley Ipkiss, an Edge City bank clerk who discovers an ancient mask which gives him super powers. Chuck Russell (*The Blob*, *A Nightmare on Elm Street 3*) directed.

Terry Kiser (Bernie in *Weekend at Bernie's*) stars as a mad scientist who tries to bring a tyrannosaurus to life in *Weekend With T-Rex*—but, instead, puts its brain in the head of a high school football player. Who'd notice?

TriStar has put the \$36 million dollar *Johnny Mnemonic* on the fast track. Music video director Robert Longo will helm the film, which features Dolph Lundgren, Ice-T, and Japan's Takeshi. The William Gibson story is about a hi-tech courier who has information in his brain that others are keen to acquire.

The next *Star Trek* film is slated to roll in April for a Christmas release.

The producers of *The Crow*, the ill-fated Brandon Lee film, are close to signing a distribution deal with Miramax.

The Zucker brothers, makers of *The Naked*



EDITORIAL

I Finally Get to Meet Alan Hunter

Science fiction fandom used to be a paper world. For the majority of fandom's existence, since the mid-1930's, fans have lived in isolation, communicating first by letter and then through fanzines. In the 1930's and into the 1940's, travel of any sort was a major undertaking. It was only after World War II that travel opened up, and fans saw more of each other, especially at conventions. Not until the 1960's did the number of conventions skyrocket, from less than a handful, widely spaced in location and in time through the year, to the hundreds which now take place every year.

Overseas, it was much the same story, complicated by the long time to recover from the ravages of World War II. Even in the UK, there were only one or two conventions a year until the late 1970's. Fandom was very much on a local level, again with the wider web of fandom held together by correspondence and fanzines.

The expense and time and distances involved meant that few fans went overseas until the 1970's. That's why the Trans Atlantic Fan Fund (TAFF), started in the early 1950's, and in the 1970's, the Down Under Fan Fund (DUFF), so important to fandom. They enabled often legendary fans, known for their paper personalities, to meet those they'd long known through correspondence and their fanzines.

One fan I knew for many years before meeting her is Ethel Lindsay, whose fanzines and fanac were mainstays of UK fandom for many years. Ethel has been subscription agent for *AlgolStarship* and now SFC for a couple of decades. Alas, I was barely in fandom when she won TAFF and attended the 1962 Worldcon, which I didn't get to. So I had to wait until 1987 before I first met her.

And, too, I've been publishing art by British artist Alan Hunter for more than 25 years, as have a lot of other people. I first saw his artwork in the British prozines—*Nebula* and *New Worlds*—and countless fanzines, both there and here. I like his clean, crisp design, the illustration that sometimes tells a story, other times is symbolic and fits the path my editorials take. In *AlgolStarship*, I used his full page artwork, and indeed the final image in the final issue of *Starship* is of a crashed starship, its pilot's head bowed as alien creatures look on.

But like Ethel Lindsay and Walter Willis and so many others, our paths had never crossed. The years go by, we all get older, and the endless possibilities of casual meeting dwindle. As Alan got older and couldn't afford to get to conventions, it looked like we'd never meet.

I've been going to England every year since Conspiracy in 1987. Yet I'd never met Alan. A casual comment about the unlikelihood that we ever would in a letter last year crystallized my desire to go out of the way to do so, and so I spent a day traveling down to Bournemouth, the train crossing flood swollen rivers on a stormy Monday in October (a day later the heavens really opened up and Windsor was flooded, the Thames flood barrier raised and my flight back to New York in jeopardy).

But it was well worth the time, the cost, the effort. Alan is a warm and friendly man, with a quiet fatalistic humor despite suffering a few lumps in his life. There's a picture of him up above, with his son, Chris. The side trip to see him adds depth and dimension—and sound and image!—to what had previously been only a paper relationship. I'm really glad we finally got to meet.

—Andrew I. Porter

Gun et al., are planning a horror spoof called *Frank*, about a man who is built from the finest body parts available.

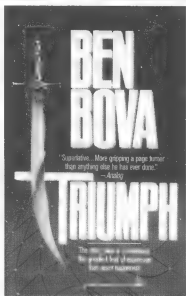
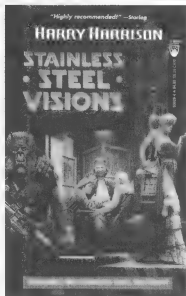
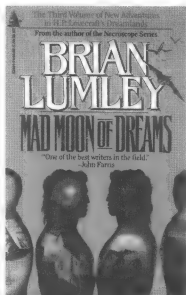
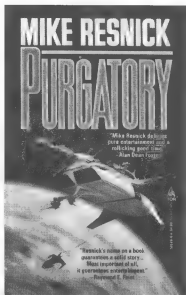
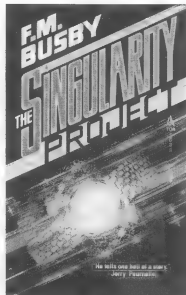
Gene Quintano, director of *Loaded Weapon 1* (and only, it seems) is writing the script for Warner Brothers big-bug-get *Spy vs. Spy* live action film, based on the *Mad* magazine characters.

Arnold's next: a reteaming with Danny DeVito

(they could both use a hit) called *Junior*, in which DeVito is a scientist who gets Arnold pregnant. The Ivan Reitman film rolls in March. Arnold is currently finishing up the spy flick *True Lies* for James Cameron.

Warwick Davis has signed to star in *Leprechaun 2*, which will be released on St. Patrick's Day. Rodman Flender (*The Unborn*) directs.

NEW PAPERBACK TITLES FROM TOR BOOKS



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TOR BOOKS



Tim Burton has added *House of Usher* to his list of up-coming projects. Finally, his off to Burton, who cared enough to take a print of his *The Nightmare Before Christmas* over to Vincent Price's house so the actor could see it. Price died two days later.

On TV: If they haven't debuted already, expect to see MTV's new animated series soon: *The Grunt Brothers*, about a pair of Martians, and the warrior-woman saga *Aeon Flux*.

ABC's *Lois and Clark* is now routinely tying or beating *seaQuest DSV* in the Sunday night ratings. Former can't be called a hit, but is regarded as a solid performer against CBS's towering *Murder, She Wrote*. It will survive the season, at least. *seaQuest DSV* will survive the season too, largely because the network ordered a full season's worth of shows and is contractually bound to air them.

Not content with having been twice-burned (*Amazing Stories* first, *seaQuest DSV* second) Spielberg's Amblin Entertainment is talking to the BBC and Universal Pictures about coproducing a new Dr. Who series. Naturally, we'd rather see a network air the 700 or so episodes made from 1963 to 1989, but that won't happen.

Fox has bought *Stealth Warriors of the Red Pyramid* from Rick Ungar, creator of the derivative *Biker Mike from Mars*. Set to debut in the fall of 1994, it's about military heroes led by Colonel Zeke Patriot and deals with "the positive and negative powers of the pyramids," says Ungar. As we've also said before, you don't need good ideas to succeed in Hollywood, just good connections.

On laserdisc: Newly announced from MGM: *Rollerball*, letterboxed. From Paramount: the remastered (it's about time!) *War of the Worlds* and *When Worlds Collide*. From MCA: a letterboxed *Man of a Thousand Faces*, a boxed set of all the Universal Mummy sequels, and a (flat-phooey!) *Revenge of the Creature/Creature Walks Among Us* double bill. From Image: a letterboxed *Mad Max* (but no word on whether it's the American-dubbed Mel or the original) and the director's cut (1) of *Jason Goes to Hell*. Presumably, that means more gore.

The boxed set of 15 *Twilight Zone* episodes look absolutely terrific, transferred from nearly perfect 35mm prints.

The Japanese edition of *Dracula A.D. 1972* is also a winner. Gorgeous color, more graphic than the U.S. print—especially Dracula's gory stake-and-shovel demise—and the shots of Stephanie Beacham as Dracula's bride-to-be are themselves worth the price of the disc.

The Japanese edition of *Phantom of the Rue Morgue* (1954) is also stunning. The movie, presented in 2-D, isn't Poe and isn't particularly good, but the colors are spectacular and, even flat, the staging of the 3-D gags is fun.

Somewhat less entertaining is MGM's double bill of *House of Dark Shadows* and *Night of Dark Shadows*. Both films are only marginally better-produced than the TV soap opera on which they were based (though Frid's wonderfully messy death in the first film would never have made it past the censors). The transfers are slightly grainy, with flat colors; the films aren't letterboxed, but virtually nothing is lost on the sides.

In videogames: Viacom New Media's newly released CD-ROM adventure *Dracula Unleashed* is set 10 years after the novel ended; the player hunts for the vampire by reading journals, studying maps, examining telegrams, and listening to narration. The selections you make lead to one of four different endings. The game is a gem, though just as significant as the "play value" are the behind-the-scenes statistics. *Dracula Unleashed* features 96 minutes of live action footage ("motion video" as it's being called these days) which was shot on sound stages with over 40 actors, 20 sets, and 1 wolf. As storage capacity increases, graphics become a little more fluid, and hardware gets into more homes, this is going to be an entertainment force to be reckoned with...and a terrific new outlet for writers!

—Jeff Rovin

THE BRITISH REPORT

by Stephen Jones & Jo Fletcher

The 37th London Film Festival, presented by the British Film Institute between November 4-21, included a series of late night screenings under the collective title of "Hellrazor Movies," programmed by movie critic Nigel Floyd. Included were the UK premieres of Abel Ferrara's version of Jack Finney's classic novel *Body Snatchers*, the hugely popular *Return of the Living Dead 3* from director Brian Yuzna (himself imported as a special guest), George Romero's adaptation of Stephen King's *The Dark Half*, Australian Philip Brophy's *Body Meli*, Geoff Hickenlooper's *The Killing Box*, Tony Randall's *Ticks*, Hong Kong director Mai Tai Kit's bizarre *The Wicked City*, Guillermo del Toro's Mexican *Cronos* and the world premiere of the Yuzna-produced *Necronomicon*, loosely based on the writings of H.P. Lovecraft.

They may have balked at actually bringing back the Time Lord to celebrate his 30th anniversary, but the BBC has not been slow to cash in on—sorry, celebrate—this science fictional milestone of the small screen. As well as repeats of various adventures and a new radio serial earlier in 1993, no fewer than five incarnations of *Doctor Who* (Jon Pertwee, Tom Baker, Colin Baker, Peter Davison and Sylvester McCoy) recreated their roles for 'Dimensions in Time,' a special 2-part episode of the chart-topping TV soap *EastEnders*, which was shown in 3-D (!) as part of the BBC's annual Children in Need charity extravaganza at the end of November.

The following week, the BBC went on to broadcast *30 Years in the Tardis*, Kevin Davies' 50-minute documentary about the groundbreaking cult series, featuring numerous clips and interviews with various of the Doctors, assistants, monsters and celebrity guests. Although the BBC admit to having no plans to continue the series in Britain—despite continual and vociferous pleas from fans—there is general outrage at the rumours that Steven (*seaQuest DSV*) Spielberg is planning to produce an American version starring David Hasselhof as the time-travelling adventurer.

Doctor Who aficionado and expert David J. Howe and Doctor Who himself (in the guise this time of actor Colin Baker) took time out from the endless round of radio, television and print interviews to sign for more than 4 hours when London's Forbidden Planet bookshop hosted a session for *Timeframe*, a large-size, full colour illustrated history of the series written by Howe and published by Virgin (£15.99).

And from Doctor Who to who's who in British publishing circles right now: our congratulations

to Caroline Oakley, who's left Hodder Headline to take on Deborah Beale's mantle as Editorial Director of Millennium, Orion's genre imprint. Beale herself moves to a part-time role of Consultant Editor. Good wishes too to a quartet of publicists who have been playing musical chairs: Sarah Whale has joined Pan, replacing Carys Thomas, who has gone to Hodder Headline, taking the place of Kate Fargher-Thomson, who is now at Random House, following Cathy Schofield, who has moved to Simon & Schuster...we hope you followed all that!

In the middle of all this mad activity, there's been some movement on the rights scene too. Nick Webb, MD at Simon & Schuster, has forked out an undisclosed (but healthy) sum for Mary Higgins Clark, agreeing a five-book deal with her American agent Eugene Winnick. The first, *Remember Me*, is scheduled for next summer.

Also on the big money front is a phenomenal deal for a first novel. Liz Calder of Bloomsbury has paid £100,000 for *The Secret Diary of Leo, Count Dracula* by Dr. Roderick Ancombe after a two-day auction conducted by Sara Fisher at A.M. Heath on behalf of Hyperion. Fisher, who's obviously not one to stand still, also concluded a two-book deal for Diana Wynne Jones (who won the Betty Trask award for *Dreamstone*) with Jane Morphet of Headline. The first is to be a time-slip story based on the Biblical tale of Judith. Morphet's stablemate Eric Major, at Hodder Headline, will be "exploring evil in all its forms and guises," having just signed up Lyall Watson's *Something Wicked: A Natural History of Evil*, which Hodder will publish next autumn.

On the tie-in front, Ian Chapman and Bill Scott-Kerr of Pan bought exclusive rights to three books which will accompany Kenneth Branagh's all-star movie of *Mary Shelley's Frankenstein*. There will be a new edition of the original novel (with tie-in artwork), a novelisation of the film version and a glossy full-colour photographic book about the making of the movie.

And from future works, we move into current publications, with a look at December's paperback output. The turn of the year is always quiet, but there are still a few gems lurking amidst the middles.

Arrow leads on Mary Higgins Clark's *Death on the Cape* and *Other Stories* (£3.99), with Peter Morwood's *The Golden Horde* and *Clan Wars 1* (the latter, in trade paperback, £8.99, the former £4.99). Greg Egan's *Quarantine* (£4.99) and Robert Sheekley's double treat *Status Civilisation/Mind Swap* (£4.99) all out under the Legend label.

Boxtree has *The Bounty Hunter* by Paul Cockburn (£3.99) and, for the younger fan, a series of 'Captain Scarlet' picture storybooks, *Inferno*, *Flight 104*, *Fire at Rig 15* and *Spectrum Strikes Back* at £2.99 each and, for the slightly older reader, "Thunderbirds" storybooks *Surprise at Tracy Island* and *Rescue at the Beach*, 'Stingray' stories *Sink to the Rescue* and *One Good Turn* and *Adventure Holiday: Moon Mission* (starring Captain Scarlet) at £2.99 apiece.

Phyllis Whitney's romantic chiller *The Ebony Swan* is out from Coronet (£3.99).

John Brosnan's *The Opponax Invasion* is a VGSF Original from Gollancz (£8.99 in trade paperback), with Arthur C. Clarke's *The City and the Stars* (£4.99) a VGSF classic reprint.

Raymond Feist has his latest 'Riftwar' epic, *The King's Buccaneer* (£4.99) in the lead title slot at HarperCollins, with John Pritchard's horror yarn *Night Sisters*, *The Dragon at War* by Gordon R. Dickson and *The Fabulous Riverboat* by Philip Jose Farmer all at £4.99 in the midlist.

Horror is high on Headline's agenda in December, with Dean Koontz's *Dragon Tears* (described, touchingly, by the trade press as "a

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ANNE GAY

DANCING ON THE VOLCANO

From the author of the
The Winner of the World Fantasy Award

CIRCLE OF LIGHT



fierce emotional chiller"...) getting the top slot in the general list (£5.99), and Gary Gottesfeld's *Ill Wind* heading the Feature imprint (£5.99). R.A. MacAvoy's *The Winter of the Wolf* is also a Feature publication (£4.50).

New English Library is leading with *Worlds Enough and Time* by Joe Haldeman (£4.99).

The Forever King by Molly Cochran and Warren Murphy (£4.99) is a lead for Orion's Millennium line, with the latest in the Michael Moorcock opus, *Castle Brass*, in simultaneous hardcover and trade paperback (£14.99/£10.99).

Multi-award-winner Lois McMaster Bujold's first fantasy novel, *The Spirit Ring* is out in C Format from Pan (£7.99), with Martin Middleton's *Circle of Light* and *Achille's Choice* by Larry Niven and Steven Barnes both £4.99 in A format.

Gregory Frost's *The Pure Cold Light* is £4.99 from Penguin, with the indispensable *Leonard Malin's Movie and Video Guide 1994* £10 in large format under the Plume imprint.

Somewhat inexplicably, Pocket Books has the novelisation of *Buffy the Vampire Slayer* by Richie Tankersley Cusick (£2.50).

Titan has *Here There Be Dragons* by John Peel, the 28th *Star Trek: The Next Generation* story (£3.99).

Virgin has all the options covered this month: *Doctor Who* fans are treated to *The Left-Handed Hummingbird* by Kate Orman in the 'New Adventures' series (£4.50) and the novelisation of *The Web of Fear* by Terrance Dicks (£3.50). There are also *The Thunderbirds*, *Stingray*, *Captain Scarlet Programme Guide*, John Peel's definitive guide to the cult TV series produced by Supermarionation (£4.99) and *Judge Dredd: Cursed Earth Asylum* by David Bishop (£4.99). *Cult Horror Films* by Welch Everman is a £14.99 outsize paperback.

Wamer leads with *Garden of Rama* by Arthur C. Clarke and Gentry Lee (£6.99). Also from Wamer are Anne Gay's *Dancing on the Volcano* (£4.99 from Orbit) and, in the general list, Pete Crowther's World Fantasy Award-nominated anthology *Narrow Houses* (£4.99), with *Touch Wood* (alias *Narrow Houses 2*) out as a Little, Brown hardcover (£15.99).

—Stephen Jones and Jo Fletcher

annual elections for officers of the Los Angeles Science Fantasy Society (LASFS). Treasurer remains Robbie Cantor & Rick Young, as that

office is only voted on once a year. For information on LASFS meetings, call the club at (818) 760-9234.

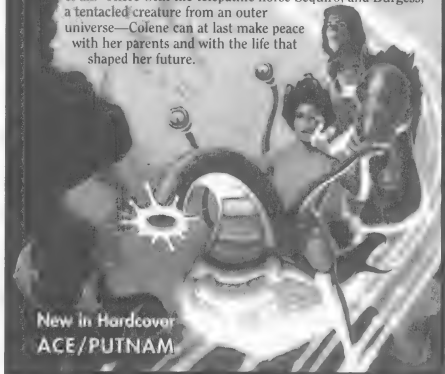
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New in Hardcover
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FANDOM

Fan Newsnotes

Elections in The Lunarians, the club that sponsors the annual Lunacon. Ira Donewicz was elected President; Gary Tesser VP; John Upton Treasurer; Mark Blackman Secretary, with Paul Birnbaum elected Sergeant-at-Arms. And, once again, Robert Sacks was denied membership by the club.

Matthew B. Tepper was voted President, Merlin R. (Bob) Null VP, Ed Green Scribe and Beth O'Brian Registrar in December's semi-

Gay Ellen Dennett and Kurt Siegel have been named Fellows of NESFA, the New England SF Association. The pair were named at one of NESFA's favorite forms of community gathering, a banquet.

Tony and Suford Lewis's daughter Alice is starting secondary school in the fall, so they're cutting back on attending conventions. Expect the Lewises to disappear entirely when it's time for college tuition to be paid.

Registration at 1993's Philcon was about 1,500, down slightly from last year. The Philadelphia SF Society voted to hold Philcon at the Adam's Mark Hotel through the end of the century. Greg Frost will be the guest speaker at the PSPS meeting, 9pm on February 11th at the International House, 37th & Chestnut Streets, Philadelphia.

February Pro/Fan Birthdays

These are the birthdays of selected professionals and fans, all of whom entered the world in Februaries past. To be added to the rolls from which these names were chosen, send the relevant information—name and birthdate—to SFC. We no longer list those who have departed our presence, as the annotations ("d" for deceased) grow every year. This list is depressing enough for many of us.

George Pal, 2/1/06; Robert Rosenberg, 2/1/47; Astra Poyser, 2/1/74; Thomas Disch, 2/2/40; Eric Lindsay, 2/2/47; Laurie Mann, 2/2/57; Ted White, 2/4/37; Yale Edekins, 2/6/46; Michelle Lundgren, 2/6/50; Marc Schirmeister, 2/6/58; Henry Hase, 2/7/13; Jules Verne, 2/8/1828; Ned Brooks, 2/8/33; Tony Lewis, 2/8/41; Frank Frazetta, 2/9/28; Lionel Fanthorpe, 2/9/35; Ben Yalow, 2/9/52; John Shirley, Tom Whitmore, 2/10/53.

Daniel F. Galouye, 2/11/20; Louis R. Chabouet, 2/12/20; John Christopher, 2/12/22; Juanita Coulson, 2/12/33; Stu Shiffman, 2/12/54; Dale Hart, 2/14/20; J.T. McIntosh, 2/14/25; Chuck Crayne, 2/16/28; Mike Glycer, 2/16/53; Charles R. Tanner, 2/17/1896; Don Pauley, 2/19/39; Rosemary Ulliot, 2/19/46; Rick Raphael, 2/20/19; Alan Hunter, 2/20/23; Richard Matheson, 2/20/26; Suford Lewis, 2/20/43.

Richard Lupoff, 2/21/35; Marianne Turlington, 2/21/36; Bill Morrison, 2/21/48; Joanna Russ, 2/22/37; Genny David, 2/22/53; August Derleth, 2/24/09; Dario Salomon, 2/24/88; Edgar Pangborn, 2/25/09; Rex Gordon, 2/25/17; Wiktor Bukato, 2/25/49; Theodore Sturgeon, 2/26/18; Alek Eisenstein, 2/26/45; Phyllis Eisenstein, 2/26/46; A. Joseph Ross, 2/27/45; John Coleman Burroughs, 2/28/13; Steve Goldin, 2/28/47; Tim Powers, 2/29/52.

INTERVIEW: F.M. BUSBY

Continued from page 5

more sales to *Amazing*, *Fantastic*, *Clarion* 3 and, perhaps most importantly, the novelette "Cage A Man" to *Fantasy & Science Fiction* in September 1973. Buz expanded that novelette into the first *Demo* book, *Cage A Man*, published by NAL Signet in 1974, with an earlier Science Fiction Book Club hardcover in 1973. Finally, several decades of stored up stories came pouring out.

It's a prodigious amount of hardcover and paperback story-telling that continued with *The Proud Enemy* in 1975 (Berkley), *Rissa Kerguelen* (Berkley, 1976), *The Long View* (Berkley, 1977), *All These Earls* (Berkley 1978), *The End Of The Line* (Pocket, 1980), *Zelma M'iana* (Dell, 1980), *Star Rebel* (Bantam, 1984), *The Alien Debt* (Bantam, 1984), *Rebels' Quest* (Bantam, 1985), and *Rebels' Seed* (Bantam, 1986). The first two first novels, later incorporated into *The Demu Trilogy*, featured Barton, a stubbornly indomitable hero of the Horatio Homblower mold. In another universe he focused on the interrelated stories of a spiffy ex-welfare "client" named Rissa Kerguelen, her eventual lover and battle-mate, Bran Tregare, and their daughter Liesel Selene, in eight books that are pure adrenergic laced with a wry storytelling that transcends the usual space adventure conventions. Moving out of the universes that earned Busby a devoted fan readership, he wrote new novels that embodied a kind of "working man's" hard SF.

These Were The Breeds Of Man (Bantam, 1988), *Slow Freight* (Bantam, 1991), and *The Singularity Project* (Tor, 1993). Two more novels—*The Islands Of Tomorrow* and *Arrow From Earth*—have been bought by Avon for 1994 release. Many of his works have had British editions and some have been translated into German and French. And lastly, 20 of his short stories were gathered in the collection *Getting Home* (Berkley, 1987).

Fifteen novels published to date. Forty-four short stories. Twenty-two years of concerted effort. Some might see Busby's work as "just space adventure." Unfair. Uninformed. Seriously stupid. But to understand why Busby is one of the best writers of starkly realistic, action-filled science fiction, of stories filled with *real* characters who breathe, get hurt, try hard, sometimes fail, and yet still battle on against horrendous dictatorships or corporate fascism, you must understand something about Busby's early years. The very early years.

Isolation.

"Before age six I hardly ever saw other children more than once or twice a month. So I learned to read before I was five, which led to skipping first grade. Given a few sick spells and lots of moving, at sixth grade I entered my sixth school—I hit #4 twice, with #5 in between—having attended classes for roughly three school years. Socially, I was so far behind that I had no idea what the problem was.

"I must have faked it well enough to get by, sort of. But when all my contemporaries are aliens, it does tend to color your outlook."

As does what you learn and the jobs you've done in your life. It goes a bit like this: "I did clerical jobs? Here are a few. Farm choreboy, brick chipper, library assistant. Cut to first Army bit: mortar squad leader, cadre instructor. Cut back: bartender, taxi driver—both while still at age—gas pump jockey, busline mechanic, physics lab and tutorial instructor. Army again: telephone maintenance repairman and instructor, submarine cable terminal equipment technician, baker's assistant—moonlighting on that one. Then civvy: lead chairman on a Bureau of Reclamation survey team, computer operator in a private office."

"Two Army interruptions stretched my college days over a nine year period. My first degree carried a major in physics and a minor in math; it both motivates and enables me to work at keeping my numbers straight. I took another year to add one in electrical engineering (communications), which was my ticket to work up to Telegraph Engineer for ACS, which had been my wartime Army outfit, the one that had me in places like Amchitka and Kodiak Islands. Nowadays we'd call it Digital Communications, but basically we're talking telephony systems. I stayed with ACS until the System was sold out from under us, then took early retirement and sat down to a hot typewriter."

As a result of the above, Busby's literary outlook emphasizes a rugged self-reliance, individualism and can-do characters. "Living first on isolated farms in Indiana and then in small towns in eastern Washington probably gives me a 'Don't fence me in' feeling, a distaste for any form of herd compulsion. My early works tended to feature farmers; it took conscious direction to make my lead characters more given to working in group efforts." Quite. Because like Bran Tregare and Rissa Kerguelen are more likely to bring down the pillars of orthodoxy, Samson-like, than become pillars of the status quo. Why does he choose these kinds of people for his lead characters? "I find people who give it all they have, win or lose, to be interesting. I don't enjoy reading about non-doers, so why write about them?"

Succinct, compact and direct. Just like his writing. But even a longtime reader like myself can sometimes misconstrue Buz' work. I commented to him about the Nietzschean flavor of his protagonists, how they overcome incredible odds through almost superhuman effort, and wondered whether he thought they were elite people, or *Herrenmensch*. The rebuttal was direct.

"I don't see Rissa or Tregare or Barton as Elite; all that makes them special is what they accomplish and what they have to overcome to do it. This does take brains and determination, but there's quite a lot of those going around. The point is: whoever does those deeds, average person or no, is the one I'll feature. My message, if there is one, is that you never know what you can do, until you have to. Been there; had to."

In the Rissa universe, what you *can* do includes rising up phoenix-like from the bottom of a far-future underclass. It's a status of Total Welfare where most citizens are housed in barracks, fed a simple meal, treated to state-run gambling that is always fixed, and in general, exist at a status level well below chattel property, indentured servitude or debt-peonage. Slavery is what we call it today. A young woman named Rissa Kerguelen is the orphaned child who determines to "do something" about her place in life.

"The idea for Rissa came from a 1961 news article about banks and so forth. If your barracks made its goal in steel production, you got a Saturday night pass to the other quarters. This gave me the Total Welfare concept, and what more vulnerable protagonist than a very small girlchild? As to abuses within the system—hey, read the papers. With young Bran, in *Rissa* I'd made his recollections of military academy survival at the Slaughterhouse under Butcher Korbeith so horrendous that I felt I had to live up to them. Source material for the overall milieu included experience in the Army and a fraternity initiation, highlighted by reading up practices in Hitler's concentration camps circa 1937, plus *I Chose Freedom* by 'Jan Valtin', a bit later. But if your character doesn't hurt a little, you get panned for making things too easy."

Suffering can even include dying.

My earliest memory while reading Busby's novel *Cage A Man* as a college student was the unique jail escape concept where lone human Barton, captured by the alien Demu, knows he must escape and warn Earth of the threat to come from these Mongol-like aliens. So he searches frantically for a way out. But let Buz tell it. "I needed a way to get Barton out of there. Overpowering the guards seemed thin, also trite, even in the unlikely event that the Demu governor broke character and came to face him in person. So then Barton realized that the floor's selective force-field *did* pass non-living matter. His self-hypnosis kick had to be good for something." Thus began the Zen-like escape of Barton, and *The Demu Trilogy*.

The influences on his writing were classic writers, and some not so obvious. "In SF, preeminently the early stories of Robert A. Heinlein. There are others of course, many of them—but it's harder to assess their influences. Well, let's add H. G. Wells. Outside the field—oh boy, Hemingway, Steinbeck, Faulkner (though not in sentence style), Dos Passos, Thorne Smith, James T. Farrell, Nelson Algren, Raymond Chandler, Max Shulman, James Burch Cabell . . . my recalls just hit a Data Error on Drive B." Fine. But who first encouraged his writing? "My parents. Actually, they encouraged most of my varied interests; exceptions were fast cars, booze, and wild wild women."

Busby is equally candid in his views about why SF appeals so strongly to today's reader. "Mainstream is limited to variations on a single, known world, past and present. Which is why I prefer to write SF; it gives me access to predicaments unavailable in mainstream. The New York literary establishment favors the Fulfillarian school that soured me on the old 'New Wave': everything's going to hell in a bucket and no one really cares. Offering, by contrast, a feast of near-infinite variety, SF has to attract readers who want something new."

Ask him another leading question. Like why does he think today's SF is viewed so poorly by literary mainstream writers? For good measure, throw in the bomb about whether publishers *care* about whether an SF book is well-written. Then stand back.

"I'd guess the mainstreamers dislike facing a

type of fiction they simply don't understand; heaven forbid they should actually work at learning the basics of this ghetto. Further, SF is encroaching on their marketing turf. As to publishers' views on better writing in SF: our editors want it and welcome it; the bottom-line boys accept the fact that they have to put words on the pages because most people won't buy blank ones."

He's not through singing the bottom-line boys, especially when asked about the effects of the last ten years of corporate consolidation among publishers. "MBAs like to deal in short, easily accountable lists of product, all top movers. In our case this could mean Sales Departments wanting only guaranteed big sellers plus a few low-priced beginners in case they might prove out."

This naturally leads to "Busby's three laws of contract negotiations: You never get any extra goodies you don't ask for. Usually you don't get that much. What you do get, may turn out to have lumps in it."

He knows whereof he speaks, having worked with a number of publishing houses. "My longest run was with Bantam, but eventually they passed on an 'option' book and bid too low on the next. Earlier, I'd been with NAL, Berkley, Dell, and Pocket Books, in that order. Reasons for moving have varied; Dell, for instance, dropped its entire SF line; Pocket dumped its SF editorial staff in favor of a packaging deal. These things happen; permanence is an illusion. At any rate, my current live contracts are with Tor and Avon."

He also has good advice for new writers about getting an agent. "Say you have a gripe with the publisher; it's not your editor's fault but you can't reach the true culprits, and you're really ticked. Your agent can put your complaint as forcefully as need be, without putting strain on editorial relations. It used to be, if you couldn't sell the book, neither could an agent. But the agent could and would make it a better sale. I hear that some houses may be closing the transom, but I purely hope not—because connecting with a good agent

when you have no track record is like getting your first job when the ads read 'Experience Required.' Catch-22."

"The loophole is: ask around, get names of agents recommended by your friends. Meanwhile, submit your works—full manuscripts, portion and outline, whatever. When you get the 'firm offer,' say 'thanks that's nice and my agent will get back to you.' Then call the agent, who would have to be terribly swamped to turn down your offer to negotiate a done deal. For short fiction, forget it; you don't need an agent, and most don't want to bother with the small stuff. But for books, good representation is invaluable."

There. Succinct, compact and direct. And pretty much what the best "How-To" books have to say. You just saved twenty bucks. But there's more to learn.

On the craft of writing. "That's harder. Off the top of the head, then: make sure you have the whole story on the paper; what's still in your head is lost to the reader. Get into your character's mind and think from there; that way you're less apt to break characterization. Solutions should be achieved by the character's doing, not the United States Cavalry riding to the rescue."

On nitty-gritty realism and thematic messages in stories. "Yes, I like realism. But I don't make a point of going after significant issues. I do stories, and if the issues get in there—as they are apt to do—they're welcome. I do feel that much of today's SF is escapist in the sense of dodging any obligation to provide internal story logic. The unexplainable should be reserved for fantasy."

On why he likes to write short stories as well as novels. "A lot of good ideas won't support a novel but work fine at a briefer length. Another advantage is being able to tackle a really out type of presentation, one that would be sheer hell to maintain for several hundred pages but is fun for a while. Mainly, a story should go to the end and then stop."

For Busby, certain writing techniques work, and some don't. "I've never succeeded in working from outline or synopsis; the story keeps going

off somewhere else. What I need is my overall setup, predicament, a few major characters, and some concept of my ending. I have little or no idea what's going to happen in the middle, and I don't want to; it's more fun to discover it as I go along. Of course, we are definitely in 'to each his own' country!"

Fun. That's an operative word in why Busby writes, and keeps on writing. "I like writing something that feels really good when I reread it. I like the fellowship, the give-and-take of the SF writing community. I like the unique feedback situation this genre has with the readership; there is no real substitute for egoboo. I like getting paid for it. I don't like waiting on late payment while the publisher's accountants work the float with it."

Take that, you badly-sung MBAs!

More seriously, he's enjoyed writing his next two upcoming novels, already delivered to Avon. He's even willing to give us a preview of their storylines.

"*The Islands of Tomorrow* involves the Changed, accidental by-products of future genetic engineering, who have certain powers of will; some can swim the river of Time. Two of these Changed return, from far beyond the Genocides—a devastating war between Changed and Unchanged—and the following Waste Times, to near our present. Count Derion and Lord Frey are deadly antagonists, but each seeks fresh genetic input to save their ruling but dwindling subspecies. Access to Time's river is not continuous, existing only in Islands of varied duration. Our near-contemporary protagonists, taken by Derion to the Island called Hykeran Outjut, are somewhat at a loss in the future, Change-dominated society. But they work on it."

"In the *Slow Freight* universe, *Arrow from Earth* concerns the first of a new generation of starships—as described, sketchily, in the earlier work. After fighting off her stepfather's advances rather drastically, twelve-year-old Mammie Allard flees to the starship crewing facility where her father Clancy, first officer of *Arrow*, waits to Gate

Early praise for Conscience of the Beagle:

"...a powerful book...a highly original and ambitious work..."
—*Aboriginal SF*

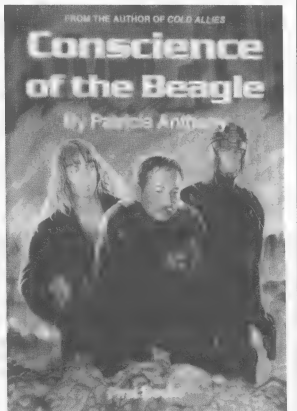
"Told in a creamy-smooth first-person, present tense: an altogether satisfyingly complex...puzzler. Anthony's meteoric rise to the novelistic front ranks is thoroughly deserved."
—*Kirkus Reviews*

"Anthony transforms a mini-technothriller into a sensitive exploration of human motivation. Her bare bones style and feel for nuance make her a writer worth watching."
—*Library Journal*

"Anthony's third and shortest novel is easily her best."
—*Booklist*

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aboard with the rest of the crew. Having no one he can trust to help, Clancy has to take a chance. Then the denizens of the Aleph Continuum get irritated by Habegger Gate intrusions into other people's dimensions.

"On disk is growing another book in the *Freight universe: The Triad Worlds*, and getting all three into the habitable zone of one star takes some doing. The natives of Magh and colonists on Eamn still hate each other furiously, even though the war that drove both back to the edge of barbarism occurred a couple of millennia ago. While on Shtai the Foreunner [a planet], the outsystem Yain are—as the old song has it—just lookin' for a home. So starship *Roamer*, reaching this star system, finds the pot well aboil."

In all of Busby's writing there is a solid political element, in the sense that politics, greed, venality and individual human will are core elements to history, culture and survival. I wondered why he so often portrays outnumbered heroes and heroines going up against interstellar corporate fascism or some other type of dictatorship. Does he feel the United States is in danger of losing its focus on individualism and personal liberties?

"In danger of . . . ? Timezap a man from the 1930s direct to today and he'll tell you that compared to his time, we have all the freedom of a gerbil with his very own exercise wheel." Hmmm. Zap one singled interviewer.

But his politics are evolving, even though he uses a sardonic subtitle. "Politics—or, how can one be so irritated by anything so boring? I grew up conservative and Republican; Nixon cured me of the latter in 1969, but for some years I'd found my views spreading more widely across the political spectrum, through liberal and occasionally to radical. Perhaps, without my noticing, the change began even earlier. While in the service I was more apt than not to be at odds with the Army; up in the Aleutians I was often told, usually in exasperation, 'Busby, you're just a gadabout radical.' And I'd protest, 'I'm not a radical; I'm a rebel. There's a difference.'"

With F. M. Busby still writing, there's always hope that one woman, or one man, can make a real difference. That there will always be a rebel in our hearts and minds. And that things can change—once we each learn what we can do, because we have to.

—T. Jackson King

A Report From ConFrancisco, The 51st World Science Fiction Convention Conclusion of a ConReport by Andrew Hooper

As I settled into my chair to watch the ConFrancisco masquerade, I felt a strong twinge of guilt. I was thinking of the hundreds of people left in the line outside, and it didn't seem fair that I should have taken the place of someone who was really interested in seeing the show. Costuming isn't my personal area of interest, after all; how fair was it for me to have taken a seat in such demand? I thought the huge crowd also boded ill for future conventions. How many will be able to secure auditoriums larger than 2,000 seats? If only a quarter of the attendees can be seated at the Hugo awards or the masquerade, a certain amount of ill-feeling seems inevitable.

At the same time, some measure of the unhappiness at ConFrancisco was caused by the fact that the committee was unable to televise the event, a convenience which many have grown very used to in just a few years. The news that the presentation would be available on videocassette, at a relatively modest \$20 a pop, was greeted with grumbling as well. At that price, the convention could hardly have made an exorbitant profit on sales, but there were still complaints that the convention was trying to make an unusual amount of money off of costumers and costuming fans.

All these thoughts faded into the background for at least a while as the lights went down, and Janet Wilson Anderson, masquerade administrator, was introduced as the "Mistress of the

Grand Guignol." One could work out what this meant from her attire and behavior on stage, but it did represent another of the confusing ConFrancisco division titles. Many divisions and departments featured names so ambiguous as to make it impossible to divine what their responsibilities may have been, which I suspect was the idea behind them. Ms. Anderson offered a few brief, well-announced words of welcome, then turned the affair over to stentorian voices and ghoulish humor of Rick Foss and Marty Gear.

Costuming is a remarkable discipline. Sometimes, it feels as if all of the love and labor that the costumer has put into a particularly exquisite piece is somehow transmitted through the ether, straight into the part of the observer's mind that is most receptive to passionate obsession. The result is a visual image that elicits extreme emotional response in the viewer, sometimes sublime, occasionally excruciating. Sometimes, when a costume was particularly poor, or the presentation especially wooden or asinine, I had the strong urge to crawl under my chair. Other times, I honestly felt like I was close to tears at the sheer beauty and dignity of the costume and person modeling it.

Good examples of the latter case included "Jabberwocky," presented by Deborah and Terry Jones and Eleanor Farrell, "Firebird," presented by Pierre and Sandy Pettinger and T.A. Meserale, and "From the Folded Universe," presented by Kevin Roche and Leslie Johnston. "Jabberwocky" was the evenings first example of a recurring

motif, costumes which featured radically different faces depending on whether the front or back of the costume was being viewed. Also, their choice of tribal drums as musical accompaniment and the accomplished movements they displayed made their presentation seem close to something like classical "art." The "Firebird," and "From the Folded Universe" were presentations that just made your jaw drop at the quality and beauty of their workmanship. The "Firebird" impressed with vivid color and intricacy, and the strains of Stravinsky's suite of the same name created a moving effect. And "From the Folded Universe" featured an exquisite expression of stylized Japanese design, all constructed from delicately folded paper; a costume that could only be worn once!

There were plenty of amusing pieces as well. My favorite was "A Klingon Quiet Night at Home," presented by Richard Alfred, Steve Clelland and Denise Deojay. This featured the now familiar kneeling declamation of love-struck verse by a male Klingon, and the hurling of heavy objects by his prospective partner. The slapstick was strong on its own, but the inclusion of Tom Lehrer's "Masochism Tango" brought the house down. Dana & Bruce McDermott, Ari & Jaron Hollander, and John Blaker presented "Waiting for a Miracle," which started out to be a standard quasi-Medieval temple scene. But the sudden appearance of reversible tie-dyed robes and the familiar strains of a Bay-area band indicated that they were offering a prayer for a different definition of "The Dead."

Unfortunately, the first half of the program ended with a technical glitch, as the house-lights began to blink on and off, taking away much of the impact of the presentations. These problems then plagued the entire second half of the program, and the audience grew first restive, then impatient, with the inability of the technical crew to control the problem. It turned out that the failure was in the control system for the Moscone Center as a whole, and was well beyond the purview of the technical staff of the masquerade. All they could do was turn off the lights as they came on, as quickly as possible.

Even though the problem was clearly accidental, it seemed to break the spell that had held the crowd in thrall. Many of the audience went out to find a late dinner or an early party at the intermission, but many others left shortly after the show began again, and anyone who cared to could have been seated for the last third of the presentations. A larger proportion of the costumes just seemed lame after the break. The popularity of recreations of musical numbers from recent animated Disney films led some people around me to wonder just what they had to do with science fiction. And the elaborate workmanship and large casts of "Checkmate" and "Chess: The Elegant Game of War" could do nothing to redeem the fact that they portrayed the same subject. By the time the show had strobed to a halt, the crowd was ready to head for the exits. The emcees tried to bribe us into staying around

SFC's editor accepts his Hugo Award from a beaming Jan Howard Finder, in a photo by, we think, John Upton



Michael Whelan, right, with one of his early art teachers, look over his work in the Art Show



through the lengthy judging process by promising a satellite-call from Arthur C. Clarke, but few seemed inclined to remain.

The technical problems were really a shame, because the entire staff had clearly done an immense amount of work in mounting the program, and it is hardly fair that the primary memory that so many took away from the show was that of the flickering house lights. I haven't heard anyone say anything about the quality of the video-tape; I hope the tighter focus of the video lens did something to lessen the impact of the light problems.

For the record, the award for best workmanship in the show went to "The Chancellor," constructed by Paula Crist-Pickett and Vaughn Pickett. Best presentation in show was won by "Beauty & the Beast," by Marjorie Alpert, Char Branstetter, and Don and Cheryl Serr. These weren't my favorites, but they were superb, well-deserving of the awards; and I wouldn't have traded places with the judges on a bet. After the masquerade, I took a walk around the Hotel ANA, both to check out the publisher's parties and to pick up my mail from the operations center. While talking to some people that I came across in the ANA, I first began to get a sense of some of the resentment that many people were feeling toward the convention. The phrase "ConFiasco" was actually coined from within one of the departments of the convention, back in July; but as more and more attendees, especially professionals, came into conflict with the program department, the press office, and the operations staff, the phrase was heard more frequently.

Complaints seemed equally divided between those frustrated by what they saw as incompetence on the part of the programming staff, and those who were offended by what they saw as a hostile, dismissive attitude. The latter perception seems to have been brought about by a heightened sensitivity to the policy of refunding membership fees of program participants. Because the policy had long been agreed upon, and the convention was apparently concerned about not making enough money to refund so many memberships, the program department was very touchy about seeing people added to the list of participants. The fact that most of those offering to replace such no-shows as Bill Gibson and George Alec Effinger at the 11th hour would have asked for no recompense for their help does not seem to have been considered, or if it was, the apparatus of the convention was not sufficiently flexible to make allowances for such changes.

This comes close to the other complaint, that

Sharon Sbarsky shows just how many committee and other ribbons were available



both the program department and convention operations were bordering on incompetence. Sadly, some of these charges have to be given a measure of credence. The most common phrase spoken on panels the whole weekend was, "I don't know why I'm on this panel." Members of the program division spoke openly throughout the weekend of the inability of the Division chair to adequately delegate authority. Those people trusted with responsibility for major portions of the program seem to have been badly over-worked.

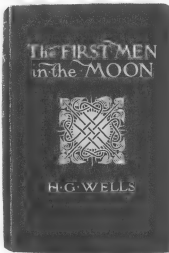
On the other hand, when people approached program operations with changes or requests, they complained almost universally of a lack of organization, cooperation, and any willingness to take action on their own authority. My own experience in trying to move, or failing that, escape from a panel scheduled opposite the Hugo awards (or at least the period in which we were officially waiting for the Hugo awards) was something like that, but it had been a very long day, and the staff seemed to have lost the overall will to live. Through the general resentment of this situation, "ConFiasco" was supplemented by the phrase "A Nolacon for the Nineties," and I

doubt that even the most mean-spirited elements of fandom could have dispersed that impression so thoroughly through the convention without some justification.

Like many complaints, these kinds of reservations about the overall organization of the convention are things that may never have filtered down to the majority of the attendees. Indeed, most of the more strident complainers were professional SF writers, who did not receive the level of cooperation to which they were accustomed, or at least to which they felt they were entitled. Visitors to the SFFWA suite all spoke of an ugly mood, a constant litany of invective against the convention and the committee. There is certainly some precedent for that attitude being taken at previous conventions, but the intensity of antipathy felt in San Francisco was something new.

The problem was serious enough that some people have commented that ConFrancisco may have served to drive a wedge between the professional community and fandom, which will manifest itself in decreasing pro participation in future conventions. This sounds like a serious

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Dafydd ab Hugh

over-reaction to me. One wants to avoid ad hominem argument at all costs, but since much of the criticism directed at the committee seems to fall into that area already, I'll observe that many of the people I've heard complaining seem to have a lot invested in their image of themselves as Very Important Professionals. So many writers began their careers as fans that I am always puzzled by the selective quality of memory they exhibit. They seem to have no problem recalling the awe and glory directed at professionals when they were mere fans, but they have a lot of trouble remembering that Worldcons run on the labor of over-worked, stressed-out, badly-fed fans, who generally receive no substantive benefit for the work they do. If they occasionally exhibit a less-than-ideal attitude while doing it, it is regrettable, but hardly surprising.

Sunday morning I woke up with a bad case of Hugo nerves. Nominated for the award for best fan-writer, I puzzled over what I would say if by some miracle I won the award. I've never felt the Hugo was particularly worth losing sleep over, but I wonder: how would it feel to actually win?

Before I could make any approach to answering that question, I had a full day of programming ahead of me. Most of the programs I was on all managed to be concentrated on Sunday afternoon. I had time before my schedule started to sit on a stimulating discussion of Ursula Le Guin's *Always Coming Home*, featuring David Bratman, Jeanne Gomoll, Debbie Notkin and moderated by Janet Lafler. Each of the panelists had a different interpretation of the book, and I was left the feeling they might all be "right."

After that, I participated in a panel to remember the late Roger Weddall, the 1992 DUFF delegate from Australia, who died of lymphoma last December. Dick and Nicki Lynch and Art Widner were on the panel as well. We all had some good stories about Roger, and I think everyone came pretty close to breaking down. It's still hard to accept the fact that such an energetic, friendly, and generous man left us with such little warning. Roger was, as far as anyone can tell me, the first openly gay person ever to stand for a fan fund, but there was so many other things to talk

Scott Meredith Literary Agency's Joshua Bilmes



Artist Stephen Youll with his wife, Bantam Spectra SF art director Jamie Warren Youll

about in regard to him that we were 45 minutes into the panel before I thought to mention that fact.

At two, I was badly torn between trying to get a seat at Larry Niven's speech, or checking out a panel called "Going to the dentist for a living." Considering that Niven's speech was more likely to be transcribed and reprinted somewhere, I decided to check out the latter.

Unfortunately, Pat Cadigan and George Effinger were replaced by David M. Kushner and Steve Perrin, entertaining fellows, but not exactly a fair trade. For a while, the panel was Jack Chalker all by himself, until David Gerrold and the other panelists were summoned from the green room. Jack was equal to the task of entertaining us on his own, and nothing really changed that much when the others joined. After a while, a discussion did manage to break free from the general tomfoolery, considering the social consequences of technologically transferring consciousness from one body to another. There was a lot of muttering about the "rights of the rented," and then a prolonged meditation on the difficulties in transferring Lou Costello's consciousness into the brain of a lowland gorilla, and that's when I had to move on to another panel.

I was trapped on an interminable discussion of generational differences in fandom for the next hour, but spies brought word back that the panel on editing fiction, featuring Gardner Dozois, John Jarrold, Beth Meacham and Toni Weisskopf was really the place to be. The panel was actually very constructive, I'm told, despite the presence of Jarrold and Dozois. The latter pair were persuaded to tell a very few of their slush-pile stories at the end, which sent the audience into such paroxysms that several fans succumbed to hyperventilation, and had to lie down in a dark room.

By this time, I had to begin getting ready for the Hugos. I took a moment to grab the daily newsletter, however, and noted that I completely forgotten to vote in the site selection balloting. This was understandable, since Los Angeles was bidding unopposed. Over 1,200 people were still persuaded to lend their support by voting.

Big guy Scott Edelman of *Science Fiction Age* towers over Aboriginal SF's Charles Ryan



K.D. Wentworth

So, after a trip to Canada next year and a visit to Scotland in 1995, the Worldcon will return to California. One can only hope there will still be a Los Angeles by that time....

Before I was nominated for a Hugo award, I always wondered what it would be like to be backstage at the award ceremony. The cream of the field, brought together with the added tang of competition in the air. Who could imagine what kind of conversations go on behind the stage?

What happens is this: A large group of people in ill-fitting formal-wear mill around like homesteers in a mayonnaise jar, making sardonic observations about their chances of winning, and complaining that their spouses weren't allowed to come backstage with them. The people who are only there to accept for someone else who couldn't come feel some compulsion to wander around teasing the people who are actually nominated, and somehow the nominees resist the impulse to smack them in the chops. Everyone's stomach is sour and growling, since the call is so early that no one has a chance to go out for dinner. Anyway, who can eat when they feel like that?

Things could be much worse. I measured the general tension level by observing fan-artistry nominee Teddy Harvia. A few years ago, Teddy looked a lot like Richard Nixon on Hugo night, ill-shaven, quivering, sweating right through the jacket of his lime-green leisure suit. This year, he was calm, bemused, joking and jovial. Looking at the change in him served to calm me down as well. I suggested to the crowd that when Dave Langford won another Hugo for best fan writer, we should rush the stage and claim we were all Dave Langford. My secret plan behind this was that in the confusion I would brain Martin Hoare, Dave's eternal award-caddy, and make off with the rocket myself.

They gave us a look at this year's Hugo award. It is a beautiful artifact, Ben Jason's classic rocket on top of a dark wood base, which is in turn studded with a series of metallic bas-reliefs of Asimov, Heinlein and other SF historic figures. It would be an impressive thing to lay out on your coffee table; they might even be slightly nicer than the Magic Hugo awards, which were





Rhondi Salsitz

universally admired.

As we cooled our heels for just a few minutes more, I paged through the award ceremony program, and noticed that my own biography had been left out of the nominees section. When no one ever mentioned anything about this to me, I began to grasp the real likelihood of my winning an award.

After we had waited for an hour and a half, the music was played, and we stumbled to our chairs. Toastmaster Guy Gavriel Kay was exceptionally adept at keeping the proceedings moving, and the best thing to be said about the award ceremony as a whole was that it was over in under two hours. But there were plenty of surprises in the awards themselves, a real treat after quite a few years of predictable results. Certainly the most remarkable was the award for Best Semi-Prozine, won by this magazine, the news of which was greeted by the crowd as if it were the winning touchdown in the Rose Bowl. Your editor, clad in the crimson robes of an Oxford Doctor of Divinity, fairly floated across the stage, and his elation seemed to infect the entire auditorium (with certain understandable exceptions).

Other awards which surprised and delighted the audience were the tie for best novel between Vernor Vinge's *A Fire Upon the Deep*, and Connie Willis' *Doomsday Book*, the best non-fiction book *A Wealth of Fable* by Harry Warner Jr., and best dramatic presentation, *The Inner Light*, an episode of *Star Trek: The Next Generation*. That last event was especially apt; it had been 25 years since the last time a *Star Trek* episode had won the award, for *City on the Edge of Forever*.

The best acceptance speech on the night was offered by Dick Lynch, who stood with his spouse and co-editor Nicki Lynch in utter serenity to accept their second award for *Mimosa*, best fanzine of 1992. Remembering last year's mix-up, when *Lan's Lantern* was announced first and *Mimosa*, the rightful winner, only some 10 minutes later, the audience giggled mildly as they approached the stage. Dick quietly invited the audience to take a look into the world of fanzines, as he put it, "the other half of science fiction fandom." Judging by the way his fanzine flew off the tables in the fan lounge the next day, his

Fanzine Hugo winners Nicki and Dick Lynch with a calmer Andrew Porter, in a photo by Colette Reap



Tor's editor-in-chief Robert Gleason

speech convinced a lot of people.

The low point of the evening seemed to be Laura Resnick's receipt of the Campbell award, at which a certain segment of the audience groaned in dismay. I tried to figure out why this might be, and the only thing I could discover is that people suspect some sort of nepotism might be at work behind her winning the award. But this struck me as pretty half-hearted sour grapes, and there isn't a shred of evidence to suggest that there is even a hint of truth to it—unless you count Mike Resnick's later pronouncement that "My stud fee has just tripled." Beyond that, there seemed to be nothing truly controversial about the evening—aside from the occasional blinking of the house lights, still wonky 24 hours later.

Then the voting figures were made available, and it became clear that some of the awards had been determined by very slim margins indeed. The race for Best Semi-Prozine was decided by one vote, which led some people to consider religious conversion on the spot.

From the awards ceremony, I repaired to the Parc 55 and the Hugo losers' party, hosted by Canadian, the 1994 Worldcon in Winnipeg. I found the party extremely pleasant and entertaining, and enjoyed the pleased buzz of conversation about the awards. For the first time I can remember, there was no real committed griping about the result of the awards. Naturally, controversy found another foothold, this time in the door policy of the people running the after-awards party. Supposedly, they took the definition of Hugo nominees very seriously, and refused to let a number of major personages, as well as a nominee without a proper badge, into the party. What was worse, instead of opening the party to the convention at large, or at least a larger cross-section thereof, the party remained mostly closed through the balance of the evening. This was touted as another of the crimes against the professional community which ConFrancisco committed over the weekend, although it is unclear what the con committee had to do with that particular party.

Unfortunately, although I wandered to every party in the Parc 55 over the course of that evening, I took no notes, and can only say that I



Tom J. King, aka T. Jackson King

had a pretty good time. The rest of the people seemed to be enjoying themselves as well. By the time I finished my circuit of all the bid parties, it even began to seem like a good idea to let Baltimore have another shot at the Worldcon. I feared that this might be the first symptom of the DT's and retired for the evening.

Monday always seems to come very early at Worldcon, and I'd be willing to bet that less than half of the convention manages to achieve consciousness before 11:30 am. Much of my day was spent in tearing down the fanzine lounge and making a few desperate circles of the dealer's area to see what I might have missed on my previous trips. I did manage to make a panel I was scheduled for, "Are 10 heads better than one?" a consideration of the place and value of workshops in the SF community. I happily acknowledged my status as a bitter, crawling, ex-Clarion West suck-up and felt better for admitting my powerlessness to resist the temptation to foist un-solicited manuscripts on my friends and family.

And suddenly, it was over. The teamsters returned, and tore down the entire exhibit area in about 45 minutes. I had to plead with them to leave me one little table and a rickety chair so that

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ConFrancisco WSFS Business Meeting

In a more unilly than usual World Science Fiction Society (WSFS) Business Meeting, much of the debate dealt with the rules for selection of future Worldcons and NASFiCs. In the only major rule change ratified this year, the lead time for selection of NASFiC sites was reduced from three years to two. (A NASFiC—North American SF Convention—is held whenever the Worldcon goes outside North America.) Until now, the NASFiC was selected immediately after the choice of an overseas Worldcon; last year's election (after Glasgow won the 1995 Worldcon) was carried out in a few hours with much confusion. Had the new rule been in effect, the choice of the 1995 NASFiC would have been deferred to this year's Worldcon. This change was not very controversial, compared with the larger question of whether to continue the NASFiC at all.

Last year a (perennial) motion was made to delete references to the NASFiC from the WSFS Constitution; an amendment was proposed to draft rules for an independent NASFiC organization, and the entire issue was referred to a special committee. The committee could reach no conclusion: four of its eight members favored maintaining the status quo, while the other four proposed two motions separating the NASFiC from WSFS (one motion was essentially a straight divorce, the alternate involved an elaborate licensing mechanism). After hearing the 2 reports, the meeting recoiled from debating the issue, and voted to file the reports and dismiss the committee. One small piece of the status-quo report was separately given first passage: it provides that no NASFiC will be held if "None of the Above" wins the election (currently the Business Meeting would decide, unless "None of the Above" won on the first ballot).

As for Worldcon site selection, a minor redefinition of zone boundaries was ratified, to allow for the planned reorganization of the Northwest Territories. Three major changes were rejected: (1) The "Open the Site, Hal" proposal, given first passage last year, would have allowed anywhere in the world to bid for the 2001 Worldcon; after lengthy debate (almost entirely over whether there could also be a NASFiC), it failed by a vote of 52-32. (2) The "No-Zone" motion would have replaced the current rotation system (3 zones in North America, with overseas sites allowed to bid at any time) by simply making eligible any location more than 500 miles from the site of the voting; 12 other distances were also proposed, but none could get a majority. (3) And a motion to establish a fourth, overseas zone and have voting 4 years in advance was dismissed without debate.

Three motions affecting the Hugos were passed: A clarification that the Fan Writer Hugo is for work during the preceding year (like the other Hugos) was ratified. And first passage was given to motions (1) calling the Campbell Award the "John W. Campbell Award for Best New Science Fiction Writer," in accordance with the sponsor's wishes, and (2) allowing L.A.con III in 1996 to award the Hugos that would have been given by the L.A. Worldcon in 1946 (except that the Hugos hadn't been invented yet).

In other business, the Mark Protection Committee reported that "Hugo Award" and "WSFS" have been registered in the United Kingdom, while "NASFiC" has reached "incontestable" status in the U.S.; Sue Francis, Gary Feldbaum, and Stephen Boucher were elected to three-year terms on the committee. Six minor changes in the Standing Rules were passed (the most notable confirms that WSFS committees may organize themselves and pass their own rules, after one such committee was paralyzed by an argument over this issue). And three motions attempting to censure Business-Meeting gadfly Robert Sacks were killed without debate.

—George Flynn

Masquerade...





The Dead Dog parties were subdued, as if people had really played themselves out this year. It seemed to come to an end sometime around 10 that night, when the isolated groups of fans ceased to be much of a party and became a lot of private conversations. And so to bed, as the good Doctor would have said; I hit the wall by about 10:30, and that was the last I saw of almost everyone associated with the convention.

I had a smashing time, and by my criteria, the convention was quite a success. Many people disagree with me; the moniker "ConFiasco" has passed into the collective fannish consciousness, and seems unlikely to be expunged. But the fact remains that 8,000 people did manage to come together for five days, to create that indescribable worldcon gestalt once more. No one can deny that in this they were eminently successful. To everyone who helped put ConFrancisco together: Thanks. It was a long, strange trip, and I wouldn't have missed it for the world. —Andrew Hooper

I could finish closing out my accounts. I was so busy with that activity that I failed to get to the closing ceremony, but I was informed by a reliable source that the gavel was passed on to the Winnipeg people without incident. Absolutely no one snapped and began spraying the committee with an automatic weapon, which was about all anyone could ask for.



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DON D'AMMASSA'S CRITICAL MASS

Reviews by Don D'Amassa

CRASHCOURSE by Wilhelmina Baird, Ace, 9/93, \$4.99, ISBN 0-441-12163-2

It's always a pleasure to discover a first novel that signals the arrival of a new talent in the field. Wilhelmina Baird's debut is set in a striated society where three struggling characters attempt to gain the credit necessary to relocate to another world by participating in a multi-sensual movie. The catch is, they won't know when they are being filmed, what the plot is, or whether they are scheduled to survive. A well conceived situation with several finely drawn characters, a truly nasty but credible villain, and some of the most readable prose I've encountered in a while.

BETTER IN THE DARK by Chelsea Quinn Yarbro, Tor, 12/93, \$22.95, ISBN 0-312-85504-4

The latest adventure of St. Germain, gentleman vampire, sees him shipwrecked on the coast of what is now Germany in the year 937. He is rescued by the young woman who commands a small fortress, an unusual situation resulting from her brother's decision to enter a monastery. The outpost is threatened by outlaws and Danes, as well as the presence of the restless wife of the former commander, suspicions of witchcraft, the commands of a distant but powerful monarch, and the fulfilment of a resident monk with decidedly extreme views of behavior. St. Germain decides to stand by the woman whom he now loves, but the wave of problems appears insurmountable. Another fine entry into this epic series, even though St. Germain's vampirism is almost incidental to the plot.

THE ALIENS OF EARTH by Nancy Kress, Arkham House, 11/93, \$20.95, ISBN 0-87054-166-8

IMPOSSIBLE THINGS by Connie Willis, Bantam, 1/94, \$5.99, ISBN 0-553-56436-6

Two top-notch short story collections here. "The Battle of Long Island" is my favorite of the Kress stories, and one of my favorite alternate universe tales as well. It's accompanied by eighteen more, not one of them a minor tale, in what is certainly one of the best single author collections of the year. Connie Willis provides what will probably be one of the best single author collections of next year, including such great stories as "The Last of the Winnebagoes", "Schwarzschild Radius", and "In the Late Cretaceous". Proof, if any was needed, that the short story still thrives in SF.

RIVERS OF TIME by L. Sprague de Camp, Baen, 11/93, \$4.99, ISBN 0-671-72195-X

One of my fondest memories when I was first discovering SF was reading "A Gun for Dinosaur", which still strikes me as one of the most perfect illustrations of what good SF is all about. So I was pleasantly surprised when De Camp began writing new adventures of Reginald Rivers a couple of years back, and although none of the followups quite measure up to the original, they are amusing, entertaining, and sometimes even thought provoking. This collection brings them all together for the first time, and it would be hard to think of a more welcome volume.

TURNING POINT by Lisanne Norman, DAW, 12/93, \$3.99, ISBN 0-88677-575-2

Am I the only one getting tired of stories about humans learning to live with feline aliens? The latest is this first novel about a young woman with telepathic powers on a planet dominated by a

brutal alien invader who befriends a stranded member of yet another race, a telepathic catlike species. Once she realizes the injured creature is sentient, she discovers the invaders are determined to find him, and the plot is launched. There's a fairly entertaining story here if you can ignore the cascade of coincidences and improbabilities that sets up the main story. But how about some doggy aliens for a while?

ONCE UPON A TIME IN THE EAST by Lionel Fenn, Ace, 11/93, \$4.50, ISBN 0-441-62782-X

Lionel Fenn strikes a more serious note, but not much more, in this new tale of a wild west gunslinger who takes refuge from his enemies on a mysterious train. Except it's not a train, exactly, but rather a time machine disguised to look like one. And so Diego finds himself in modern New York City, where he discovers that the world has gotten very strange in many ways over the past century, but in other ways, it's pretty much the same way it's always been. A nice blend of serious adventure and comic relief, a clever plot, and a rousing finale.

PASSION PLAY by Sean Stewart, Ace, 12/93, \$4.50, ISBN 0-441-65241-7

The religious right has acquired considerable political clout in the past few years and Sean Stewart projects that trend into the future. With a fundamentalist President, small groups of fanatics begin to enforce their interpretation of God's word with a vengeance, stoning adulterers to death, suppressing dissent, resisting those laws they find irritating. The novel is told from the point of view of a bounty hunter, a grim woman who is called in to investigate the death, possibly by accident, but probably a homicide, of a prominent entertainer. Well written and really scary.

DOWN AMONG THE DEAD MEN by Simon R. Green, Roc, 12/93, \$4.50, ISBN 0-451-45301-8

Simon Green is one of those rare writers who can write pure fantasy adventure filled with monsters, magic, and mayhem, and pull the reader so completely into his world that we follow the heroes through a series of really preposterous adventures without ever seeing how unlikely it is that they would survive. This latest is no exception, in fact it's his best yet, sequel to *Blue Moon Rising*, his previous best. An expedition to a remote outpost discovers evidence of a slaughter at the hands of possibly supernatural creatures, while a mismatched band of thieves plots to loot the fortress of a secret treasure. Filled with likable characters, hideous monsters, and dazzling action scenes. Exceptional fun.

GROWING UP WEIGHTLESS by John M. Ford, Bantam Spectra, 10/93, \$11.95, ISBN 0-553-37306-4

Here we have a thoughtful, thought provoking work that has some of the feel of a Heinlein novel for young adults, a coming-of-age story set on the moon. Matt is restless, living in an uneasy peace with his father, a leader in the lunar government, hoping to find a way to escape the limitations of his environment. His father has a similar problem on a greater scale, because water is so precious

that it keeps the nominally independent Lunans dependent on Earth, specifically a multi-national corporation resident there. A fine grasp of the intricacies of politics and the frustrating tensions between generations make this an exceptional novel, one that doesn't have to rely on melodrama to hold onto its readers.

THE INNKEEPER'S SONG by Peter Beagle, Roc, 11/93, \$20, ISBN 0-451-45288-7

Tikat is a young man whose promised wife died in a tragic accident, only to be brought back to life by a mysterious woman. He pursues the pair and becomes one of a set of characters whose fates will be forever affected by incidents at a lowly inn, owned by a brusque and not particularly pleasant man. The other players include a not too bright young man, the young woman he covets, and a variety of other characters. Beagle's first new novel in too long a time is clever and entertaining, but for this reader at least it lacked the originality and sheer beauty of his earlier work. Which means it's only better than 90% of the other fantasy out there rather than 99%.

A NIGHT IN THE LONESOME OCTOBER by Roger Zelazny, Morrow, 8/93, \$18, ISBN 0-688-12508-5

There aren't many authors who would set out to write a novel in which Laurence Talbot, the Wolfman, and Jack the Ripper were the two heroes. Even fewer would attempt to use Jack the Ripper's dog as the narrator and viewpoint character. And I'm not sure anyone else could have made it all work. Zelazny's new novel, profusely and amusingly illustrated by Gahan Wilson, is a madcap blend of horror tropes and fantasy, revealing a secret game played by historical characters and their familiars for magical power and influence. This one's almost impossible to describe, and it's like nothing else the author has written.

ALIEN SECRETS by Annette Curtis Klause, Delacorte, 9/93, \$14.95, ISBN 0-385-30928-7

After being expelled from school, Puck is on her way across interstellar space to face her parents' wrath. En route, she becomes friends with an alien who has been given the job of safekeeping an item significant to his species, who were recently freed from the threat of an evil alien empire. But the artifact is missing, and Puck may be the only one who can help him recover it. Although this is clearly aimed at young adults, I had more fun with this book than many another I've read recently, and it came closer to recapturing the atmosphere of the early Heinlein and Nourse YA novels than anything I've read in some time.

MUDDLE EARTH by John Brunner, Del Rey, 9/93, \$4.99, ISBN 0-345-37851-2

Rinpoche Gibbs never intended to be cryogenically preserved into the far future, even less to be resurrected by an alien species who have a kind of controlling interest in Earth. But revived, freed of debt thanks to confusion between himself and a long departed Mafia official, he sets out to discover the nature of this future world and his place in it. And all hell breaks loose. Satire of this sort used to be much more common in SF, but seems to have fallen into general disrepute of late. This one is filled with SF references, character names drawn from authors and other books, as well as a cast of really bizarre characters. It's been too long since the last new book by this talented author.

SATAN'S LAMBS by Lynn S. Hightower, Walker, 1993, \$19.95, ISBN 0-8027-1229-0

The author of two high quality SF police procedurals turns to more conventional mystery for this, the first in the Lena Padgett series. Padgett is a detective whose sister and nephew were killed by her brother-in-law, an evil man who has devoted his life to Satanism. Now Hayes and a

A Note to Readers

Because of a backlog of unpublished reviews, we're skipping this month's longer, lead review in order to fit in more short reviews before they become too old to publish.

friend are out of jail and have kidnapped the son of a friend, intending to use him as their sacrifice to a cruel god. The overtones of supernatural are never more than that in this suspenseful story, featuring one of the more deftly delineated protagonists in the genre. But I still think her SF is superior.

THE GIVER by Lois Lowry, Houghton Mifflin, 1993, \$13.95, ISBN 0-395-64566-2

Jonas lives in what appears to be a perfect society, at least to him. There are elaborate rules designed to keep people from offending each other, the course of every individual life is laid out in advance, and there are no surprises to disturb things. Medication helps to smooth over the bumps and dissatisfaction is unknown. But then he is sent to see the Giver, a mysterious man who is empowered to lie, to operate outside the rules of politeness, and from whom Jonas discovers the darker side of his world. Given the omniscient intervention of mind control reflected in book bannings and the usurpation of school boards by the religious right, this is a well timed and even terrifying book. Hopefully, it will help alert younger readers to the threat aimed at their independence of thought.

NOREASCON 3 videotape, Massachusetts Convention Fandom, 1993 \$20 + \$2 p&h

This is a quite high quality video tape of speeches given at Noreascon 3 in 1989, all at the banquet. The participants are a veritable who's who of SF, everyone from Forrest J. Ackerman and Isaac Asimov, through Arthur C. Clarke and Samuel R. Delany, to Michael Whelan, Mike Resnick, and Jane Yolen. Given the accessibility of the technology, I'm surprised that more conventions haven't done something similar, and this in particular is an assembly that will never be repeated. Available from MCPI at PO Box 1010, Framingham MA 01701-0205.

DANCING JACK by Laurie J. Marks, DAW, 11/93, \$4.99, ISBN 0-88677-578-7

Here's a fantasy quest novel that doesn't fall into those old, familiar patterns. The protagonist is a woman searching for her nephew, whom she believed dead following a series of battles years earlier, when Ash was a pivotal figure in an ill-fated rebellion against a tyrannical regime. The landscape through which Ash travels is a blend of traditional fantasy tropes and more modern devices, the dangers she faces along the way are handled in an understated but highly effective manner, and Ash herself is portrayed with considerably more depth than most characters in such stories.

THE WIZARD'S APPRENTICE by S.P. Somtow, Atheneum, 10/93, \$14.95, ISBN 0-689-31576-7

Somtow brings *The Sorcerer's Apprentice* up to date in this fantasy novel for younger readers. The protagonist is the son of a special effects technician, which naturally makes his own fondness for magical effects seem perfectly natural. But when he finds himself apprentice to a genuine wizard, the temptation to move along a bit too fast is irresistible, with spectacularly unnerving and extremely comical results for everyone else in the world. A satisfying blend of magic and a contemporary setting, with genuinely funny events.

WISHING SEASON by Esther M. Friesner, Atheneum, 10/93, \$14.95, ISBN 0-689-31574-0

Esther Friesner turns the genie and lamp story on its head in this tale of a fledgling genie who doesn't quite have the technique down right and forgets to inform his new master that he is limited to three wishes. As a consequence, Khalid may be forever enslaved to the human, compelled to honor his first wish -- for an unlimited number of additional ones -- unless he can find a third party to successfully intervene. Cleverly done, amusingly told, and neatly tied up at the end, this short fantasy novel is witty enough that most

readers won't even realize it was intended for younger readers.

CROSSOVER by Bill McCay, Roc, 9/93, \$4.50, ISBN 0-451-45274-7

A comic book publisher facing mounting problems with his business is catapulted into a strange new position when a pair of 20-foot tall giants appear in New York City. Taking advantage of his open minded attitude toward the unknown, Sturdeley allies himself with the giants, translated here from another universe, and molds them into a force of superheroes aimed at eradicating crime. But things don't go exactly as he had planned. This is the opening volume of a series inspired by Stan Lee, handled reasonably well despite the silly premise, but not nearly as good as, for example, the *Wild Cards* series.

CLASSIC SCIENCE FICTION FILMS by Jeff Rovin, Citadel Press, 9/93, \$16.95, ISBN 0-8065-1463-9

This large format paperback, profusely illustrated with black and white stills from the movies, is a chronological look at the history of the SF film, written more as a descriptive outline than an analysis, although there are terse comments on the quality of many of the entries. Included is a brief section on television SF, including *Star Trek*, a capsulized guide to the best and worst movies, and some notes about studios. This hasn't been updated since its original publication in 1975, so nothing more current than that is included. Good for nostalgia buffs and possibly to track down an elusive movie title you've been trying to remember for years.

IN LUNACY by William Wu, Roc, 12/93, \$4.99, ISBN 0-451-45317-4

This is the opening volume in the Mutant Chronicles trilogy. It's a series based, apparently, on a forthcoming boardgame and is about as chaotic a setting as you can imagine. Numerous aliens have appeared in the solar system, most of them inimical to human beings, but humanity itself is still divided into factions warring against one another. Given that scenario, it should be no surprise that this is a fast paced, battle filled thriller with swords and super science, beautiful women and hideous monsters. Fun, in a mindless sort of way.

WORDSWRIGHT by Tom Deitz, Avon, 9/93, \$4.99, ISBN 0-380-76291-9

The concluding volume of Tom Deitz's new contemporary fantasy trilogy winds things up nicely. Welch County has long been secretly dominated by a family that has sorcerous powers. The hold is weakening now, the heir apparent unwilling to accept the responsibility, and the good magic is fading away even as fresh evil comes to emerge to threaten the status quo. Deitz has the enviable ability to make clearly fantastic incidents seem realistic and superimpose them on a story of genuine characters dealing with genuine problems.

THE CHRYSALIDS by John Wyndham, Carroll & Graf, 1993, \$3.95, ISBN 0-7867-0041-6

I don't generally review reprints but there are exceptions to every rule and this is one of the most exceptional SF novels of all time. For many years this novel of post-apocalyptic civilization (published in the early 1950's by Ballantine as *Re-Birth*) was my absolute favorite piece of SF, and I've read it more often even now than any other novel. Now Carroll & Graf has brought it back into print, under its original British title, and hopefully a new generation will discover one of the true masters of the field at the very top of his form. And it gives us old timers an excuse to read it again.

AFTER LIFE by Andrew Neiderman, Berkley, 11/93, \$4.99, ISBN 0-425-13974-3

A blind woman moves to a new town and is

almost immediately beset by inexplicable phenomena. She can hear voices inaudible to everyone else, and senses that there is a malevolent cloud hanging over the town, a secret whose outline is slowly revealing itself. The secret involves demonic intervention, including the reactivation of the recently dead. A pretty standard plot handled in a conventional manner, but Neiderman is quite deft at developing the suspense. You might not remember the book a month later, but you'll find it convincing while you're reading it.

BLACK RIVER by Elisabeth Graves, Berkley, 11/93, \$4.99, ISBN 0-425-14007-5

Atmosphere is the high point in this quietly effective novel of a small town concealing a dark secret. It's a blend of romantic suspense and mainstream horror, the newcomer to a community slowly discovering that something is wrong, something known to everyone but herself, and eventually the confrontation with the enemy, in this case voodoo witchcraft. Graves does a considerably better than average job of evoking a convincing setting and the characters are developed competently in a logical though sometimes slow moving plot. I think this is a first novel, which makes me very curious to see her next.

THE DEATH AND LIFE OF SUPERMAN by Roger Stern, Bantam, 9/93, \$19.95, ISBN 0-553-09582-X

Roger Stern is one of several writers who were involved in an epic and convoluted series of adventures involving Superman, featured in several different DC comics over the course of the last year or two. Superman has apparently died at the hands of a monster, Doomsday, and crime is rampant in Metropolis as a new age dawns. But there are more superheroes in sight, each claiming Superman's position, and Doomsday has yet to be dealt with. Can the caped crusader really be dead? Naw! Anyone who believed that should call me about a bridge I have for sale. This is an elaborated novelization of the comics, apparently with material not found there. Amusing, but not much meat on the bones.

THE GUNS OF THE SOUTH by Harry Turtledove, Del Rey, 10/93, \$5.99, ISBN 0-345-38468-7

I never saw the hardcover of this last year or it would have placed high on my year in review list. Dissident South African whites have decided to alter history by their liking by travelling back to the American Civil War and providing large quantities of modern weapons to the Confederacy. This, they assume, will create an international climate more to their liking. But even though the Confederacy wins, the forces of change are underway and not easily turned aside. A very large, super novel of alternate history, well researched, well plotted, and easily Turtledove's best work to date.

DRAWING BLOOD by Popy Z. Brite, Dell Abyss, 11/93, \$19.95, ISBN 0-385-30895-7

Two very different characters are highlighted in this brooding story. The first is the son of a cartoonist who killed his wife and a second child before committing suicide; the second a computer hacker on the run from federal authorities. Their lives collide in a homosexual affair in the house where the murders took place, a house which possesses strange powers and influences over those who dwell within. There are some good threads of story running through here, and the opening chapters are quite gripping. Unfortunately, there are 150 pages of development that don't do much to advance the plot, and before the story really gets going again, most readers are likely to lose interest.

GHOST LIGHT by Rick Hautala, Zebra, 10/93, \$4.99, ISBN 0-8217-4320-1

Cindy Toland knows that her brother-in-law murdered his wife, even though the police seem

to accept his story of an accident. Fearing for the lives of her niece and nephew, she steals the two kids and starts a cross country run to a new life. But Alex doesn't like to lose things, even things he doesn't really care for, and he's willing to cause a few more deaths to get his children back. A satisfyingly suspenseful thriller with a really despicable villain. There's a supernatural element, a ghostly presence that appears to the children from time to time, but the focus is on more mundane terrors.

THE EYES OF THE BEAST by Steve Harris, Tor, 6/93, \$3.99, ISBN 0-812-52235-4

This very strange horror fantasy novel is a real steal for the price, an interesting and original premise, and nearly 600 pages long. Superficially it's a clone of the "magical carnival arrives in town" story, but that's just to set the stage for a fascinating mind world. When several people disappear in one of the rides, a small group of their friends set out to find them, and cross over into a magical world filled with giants, demons, articulated skeletons, and other wonders. Aided by a pair of mysterious crosses, the two principal characters face a series of monstrous creatures who have somehow found a way to steal people from the real world. The tense plot falters only occasionally and briefly, a remarkable achievement for such an ambitious first novel.

WHEN TWO WORLDS WAR, Impressions Software, 1993, \$49.95

This is a strategic space warfare game for the PC with some ambitious and interesting twists. The player builds a resource base by constructing mines, laboratories, farms, and so on. As time passes, you are able to divert more effort into building weapons—land, sea, air, and space—and to conduct research that will provide faster movement, more firepower, better armor, and so on. When ready, you can launch ships through space to a second world, your enemy, and offload fighting machines to search out and destroy the rival's weaponry, or reduce his resource base. Combat can take place on either world, or in space itself. The cascading menu system is easy to learn and use, sound effects are ho-hum, and there appear to be some undocumented problems. I aborted one game when all of my spaceships flatly refused to travel through space for no apparent reason. On balance though, it's a nicely designed and very playable game for those with the patience to deal with a multi-session campaign. Impressions Software, 222 Third St #0234, Cambridge MA 02142.

LORD DUNSANY: A BIBLIOGRAPHY by S.T. Joshi & Darrell Schweitzer, Scarecrow Press, 1993, \$42.50, ISBN 0-8108-2714-X

Lord Dunsany was one of the most prolific writers of his time, and to my surprise, this is apparently the first serious attempt at compiling a bibliography of his work. The easily read listing includes every book and short story, as well as letters, plays, essays, book reviews, and so on, a large section on foreign translations, and an extensive survey of critical works dealing with Dunsany's output. Helpful indices are provided at

the end. An indispensable tool for the avid fantasy collector or fans of Dunsany's diverse and large under rated work. Scarecrow Press, 52 Liberty St, Box 4167, Metuchen NJ 08840.

THE SEARCH FOR E.T. BELL by Constance Reid, Mathematical Association of America, 1993, \$35, ISBN 0-88385-508-9

Eric Temple Bell is known to SF fans as John Taine, author of such classic works as *The Timestream*, *The Purple Sapphire*, and one of my favorites, *The Greatest Adventure*. Alas, his work is rarely in print and the current generation of readers is not likely to find the rare older editions. But even seasoned SF fans may not realize how much of a rebel Bell was even in his main profession, as a mathematician. Bell was reticent about his own personal history, and Reid's biography brings to light much information heretofore hidden. Written in an engaging and thoughtful style, this is an excellent portrait of a very complex man. Mathematical Assoc of Amer., 1529 18th St NW, Washington DC 20036.

THE TORCHING by Marcy Heidish, Avon, 6/93, \$4.99, ISBN 0-380-72054-X

A young woman's investigation into the history of a witch executed centuries earlier has dark reverberations in the present. Suddenly people she knows are dying, dying in the same fashion as did those people about whom she has been learning. Has a malevolent spirit from the past returned to repeat old crimes, or is there a more mundane, but just as terrifying an explanation? Borderline horror from a writer of historical novels, and a fairly entertaining mystery.

THE MAGIC THAT WORKS by Albert I. Berger, Borgo, 5/93, \$20, ISBN 0-89370-275-7

ADVENTURES OF A FREELANCER by Stanton A. Coblenz with Dr. Jeffrey M. Elliot, Borgo, 1993, \$17, ISBN 0-89370-438-5

Both of these deal with personalities from the early years of modern SF, but two more disparate individuals it is hard to imagine. The first is a study of John W. Campbell Jr., with emphasis on his attitude toward technology. Meticulously researched, including Campbell's FBI file, it's a fascinating portrait of an undeniably major influence on the field, an opinionated, egotistical, but often brilliant mind. The second is also interesting, although Coblenz was never a major figure in the field, and indeed most of his fiction is virtually unreadable. His autobiography, on the other hand, is quite entertaining.

THE EVIL OF THE DALEKS by John Peel, Dr Who Books, 1993, \$4.50, \$5.95, ISBN 0-426-20389-5

Only a handful of the original Dr Who scripts remained unvocalized, and this reduces that number one further. It's from the Patrick Troughton days, 1966, and involves the Doctor's old nemesis, the Daleks. With the Tardis out of reach, he struggles to save Victorian London (not to mention the rest of the universe) from an army of organic minds housed in robotic bodies. This is

one of the rarest segments; I'm not even sure the film still exists. That will make it doubly interesting to fans of the series.

BIRTHRIGHT by Nigel Robinson, Dr Who Books, 1993, \$4.50, \$5.95, ISBN 0-426-20389-5

One of an ongoing series of new adventures of Dr. Who, still alive in books despite cancellation of the television show. This one's a bit of a mixed bag, involving the disabling of the Tardis in the early 20th Century, a coven of magicians, and a guerrilla war on another planet. When the Tardis' malfunction opens a gate between different worlds and times, the fate of two worlds (not to mention that of our intrepid hero and his companions) hangs in the balance. Unlike many in the series, this one is much closer to the tone of the show.

SHADOWMIND by Christopher Bulis, Dr Who Books, 1993, \$4.50, \$5.95, ISBN 0-426-20394-1

The Doctor, Ace and Bernice arrive on the colony world Arden just in time to confront a mysterious danger threatening that world's future. People start strange fits of dozing, after which thoughts and feelings seem to have been stolen from their minds. Even the Doctor seems helpless in the face of a creature with no real physical body and unprecedented mental powers. But eventually he saves the day, unfortunately through the use of technobabble. An interesting story if you can ignore that, however.

WHITE DARKNESS by David A. McIntee, Dr Who Books, 1993, \$4.50, \$5.95, ISBN 0-426-20395-X

The new adventures of Dr Who have been taking a decided turn from SF into fantasy and horror. This time the Doctor and his companions decide to vacation in Haiti early in the 20th Century. Surprise! There are zombies loose on the island, along with German spies and other villainy. Thanks to the Doctor's intervention, the two former are pitted against one another for an unusually violent and gory showdown. A very different tone for the Doctor that works some of the time, but occasionally fails to ring true to the character.

THE ROOM by Vincent Courtney, Z-Fave, 10/93, \$3.50, ISBN 0-8217-4353-8

DEADLY DELIVERY by Michael August, Z-Fave, 10/93, \$3.50, ISBN 0-8217-4356-2

Samples of Zebra's Z-Fave young adult horror lines. The first is from the Nightmare Club series, and involves an unhappy teenager who stumbles across a coven of sorcerers who provide him with magical powers to alter his status with his peers. At a price, of course. The second is from the Scream series and involves a game in which the players create imaginary monsters to attack their opponents, a game which becomes less entertaining when some of the creatures actually appear and carry out their orders. The Courtney is the better written of the two, but the August is competently told and is a much more interesting story.

— PERIODICAL PLACE —

PULPHOUSE 16 edited by Jonathan Bond, 1993, \$3.95. Technically not a prozine, but you'd never guess that by the quality of its contents. Good stories by Lawrence Watt-Evans, Lucy Taylor, Mike Resnick, Billie Sue Mosiman, and others.

DEATHREALM 19 edited by Stephen Mark Rainey, Fall 1993, \$4.95. Another fine issue of this title, appropriately returned from the dead, with stories by Douglas Clegg and Rex Miller. Good interviews with the same two writers as well. From Tal Publications, PO Box 1837, Leesburg VA 22075.

TOMORROW #6 edited by Algis Budry, \$4. A nice blend of new and familiar names, in a magazine that continues to look more polished with each issue. (Box 6038, Evanston, IL 60204, 6



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BIZARRE SEX AND OTHER CRIMES OF PASSION edited by Stanislaus Tal, \$8.50. A good selection of stories illustrated with some bizarre photographs, appropriately enough. The price is pretty steep though. From Tal Publications, address above.

OFFWORLD edited by Arnaldo Lopez, Graphic Image Press, 1993, \$3.95. Another new, professional SF magazine, this one emphasizing strong graphic value to enhance the stories. Published quarterly, the first issue has a neat Kaluta cover and competent but unexceptional fiction. Subs \$12.00 annual from Murray Hill Station, Box 1109, New York NY 10156.

MARION ZIMMER BRADLEY'S FANTASY MAGAZINE #21 edited by Marion Zimmer Bradley, Fall 1993, \$4.50. A nicely produced fantasy magazine with quite nice illustrations and generally entertaining stories. \$16 for 4 issues from Box 249, Berkeley CA 94701.

NECROMON, Necronomicon Press, Fall 1993, \$2.50. Another nifty little new and reviews magazine with more thoughtful and erudite material than most, a useful ongoing checklist of titles published, and Ramsey Campbell's inevitably entertaining column.

CRYPT OF CTHULHU #85 edited by Robert Price, Necronomicon, 1993, \$5.95 A compendium of short essays, occasional stories, and odds and ends about Lovecraft and horror in general. Both Necronomicon titles can be ordered from Box 1304, West Warwick RI 02893.

— ANTHOLOGY AVEUE —

BY ANY OTHER NAME edited by Mike Resnick and Martin H. Greenberg, DAW, 1/94, \$4.99, ISBN 0-88677-594-9. An original collection of alternate takes on the lives of famous personalities, everything from Groucho Marx cast as Rhet Butler to Red Skelton as a cop. Best are the selections by Nancy Kress, Dean Wesley Smith, and Barry Malzberg.

INVADE! edited by Jack Dann & Gardner Dozois, Ace, 12/93, \$4.50, ISBN 0-441-01519-9. Alien invasions have long been a major SF plot, but not the kind of invasion that Hollywood has portrayed an nauseum. This is a delightfully diverse collection of reprints of offbeat and entertaining invasion stories.

OMNI VISIONS ONE edited by Ellen Datlow, Omni Books, 11/93, \$10, ISBN 0-87455-298-2. Another fine collection of stories that originally appeared in *Omni* including William S. Burroughs, Michael Swanwick, and an original story by Joyce Carol Oates.

FOUR CLASSIC GHOSTLY TALES edited by Anita Miller, Academy Chicago, 1993, \$10, ISBN 0-89733-398-5. The title tells it all, but these really are among the best, longish horror stories, by Oliver Onions, Robert Hichens, D.K. Broster, and Elizabeth Gaskell. But they're not all ghost stories, despite the title.

100 GHOSTLY LITTLE GHOST STORIES edited by Stefan Dziemianowicz, Robert Weinberg, & Martin H. Greenberg, Barnes & Noble, 1993, \$7.95, ISBN 1-56619-106-8. The title says it all for this one. A super deal for the very low price on this hardcover, though, and lots of nasty little stories to tell around campfires or to read in the john in the wee (no pun intended) hours of the morning.

MODERN CLASSIC SHORT NOVELS OF SF edited by Gardner Dozois, St. Martin's, 2/94, \$27.95, ISBN 0-312-105040-5. The novelet form has always been my favorite in SF, so I found many old friends in this collection, ranging from Cordwainer Smith to Nancy Kress. A nice thick book for the price, as well.

FUTURE BOSTON edited by David

Alexander Smith, Tor, 1/94, \$22.95, ISBN 0-312-85589-3. A handful of authors spin an interesting woven collection of stories set in the future. Best first presented in the editor's novel, *In the Cube*. The editor himself, with Alexander Jakiobov, Geoffrey Landis, and others explore various facets of this future metropolis in all original stories.

BETCHA CAN'T READ JUST ONE edited by Alan Dean Foster, Ace, 12/93, \$4.99, ISBN 0-441-24883-7. A satisfying collection of funny fantasy shorts from Esther Friesner, Mike Resnick, R.A. Lafferty, and others.

GRAILS edited by Richard Gilliam, Martin H. Greenberg, & Edward E. Kramer, Tor, 3/94, \$12, ISBN 0-451-45303-4. The title betrays the theme of this all original collection, but doesn't hint at the diversity of the contents. Andre Norton, Lawrence Watt-Evans, Dean Wesley Smith, and Brad Strickland have a few of the many outstanding entries.

BLIND LIGHT, MADNESS, AND MAGIC, no editor listed, Bantam, 11/93, \$5.50, ISBN 0-553-56052-2. Three romance writers try their hands at supernatural themes, with predictably lukewarm results.

NURSERY CRIMES edited by Stefan Dziemianowicz, Robert Weinberg, & Martin H. Greenberg, Barnes & Noble, 7/93, \$9.95, ISBN 1-56619-101-7. Thirty stories of horror involving children, including a number of classics and several first rate tales that haven't been in print for some time. I was particularly glad to see David Ely's "The Academy", and the price for well over 500 pages in hardcover is super.

ALTERNATE WARRIORS edited by Mike Resnick, Tor, 9/93, \$4.99, ISBN 0-812-52346-6. I think I've overdone on alternate universe stories, but these are generally entertaining fare. Best in the batch is the one by Michael Kube-McDowell.

CATFANTASTIC III edited by Andre Norton & Martin H. Greenberg, DAW, 2/94, \$4.99, ISBN 0-88677-591-4. Another compendium of feline fantasies with the best stories from editor Norton, Susan Swartz, Elizabeth Ann Scarborough, and Charles De Lint.

XANADU 2 edited by Jane Yolen, Tor, 1/94, \$14.95, ISBN 0-312-85368-8. Second volume in what will hopefully be a long lived series of fantasy anthologies. The tone isn't quite as dark as in volume one, but there's still a very diverse and interesting selection.

DARK SEDUCTIONS edited by Alice Alfonsi & John Scognamiglio, Zebra, 10/93, 4.50, isbn 0-8217-4331-7. Another collection of overtly sexy horror tales, wildly varying in quality. Best bets are stories by Rick Hautala, Ronald Kelly, and Lois Tilton.

BH ULTIMATE WITCH edited by John Betancourt & Byron Preiss, Dell, 10/93, \$11.95, ISBN 0-440-50531-8. An anthology of stories about witches, quality ranging from okay to real good, but I take away a few points for the disclaimer that the collection is not meant to endorse witchcraft. Have the religious nuts gotten to be that powerful?

THE ULTIMATE ZOMBIE edited by John Betancourt & Byron Preiss, Dell, 10/93, \$11.95, ISBN 0-440-50534-8. The same for zombies, with the same disclaimer.

BEST NEW HORROR 4 edited by Stephen Jones & Ramsey Campbell, Carroll & Graf, 11/93, \$21.95, ISBN 0-7867-0004-1. The latest in this annual best of the year series is drawn from a wide variety of sources and presents some quite varied material, almost all of it of topnotch quality.

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AUDIO BOOKS on tape: *Star Trek*, Asimov to Zelazny. Free catalogue! AC Books, Box 609791, Houston TX 77269. [6/94]

WANTED: "BLAST-OFF at 0300," "Menace From the Moon" by Walters, "Journey Into Space" by Chilton and "The Space Barbarians" by Godwin. M. Dalkoff, 335-14th Street, Wilmette IL 60091. [2/94]

OCEAN GYPSY—A magazine for mermaid collectors and fantasy lovers. Includes poetry, artwork, stories, collectibles for sale, etc. Current issue, \$3. Yearly subscription, \$16 (6 issues). Ocean Gypsy, P.O. Box 828, Nyack NY 10960. [2/94]

SHEILA LAKE and the Universal Experiences, 416 page SF hardcover book, available from Hologlobe Press, Box 5455, Dearborn MI 48128-5455. Each: \$24.95 (Michiganians: add sales tax). Wonderful story for adult minds! (Color jacket, smyth sewn.) [1/94]

WANTED: "SCAVENGERS in Space" by Nourse, "Robot Hunt" by Vernon, "Queen Victoria's Bomb" by Clark and "Kingdom of the Beasts" by Stabelford. Dalkoff, 335-14th Street, Wilmette IL 60091. [2/94]

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GARDNER DOZOIS: *The Fiction of James Tiptree Jr.* an analysis of Tiptree as a 10,000 word essay, in chapbook. With bibliography, cover by Judith Weiss. "Valuable." *SFRA Newsletter*; "Excellent." *Asimov's SF*; "A must-have." *UnEarth*. Only \$3.50 (includes p&h) from *Science Fiction Chronicle*, Box 022730, Brooklyn NY 11202-0056.

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MISCELLANEOUS

NATIONAL FANTASY Fan Federation has activities for everyone interested in SF/fantasy. For information about the ultimate fan club, contact: William Center, 1920 Division St., Murphysboro IL 62966-2023. [3/94]

PERSONAL

SINGLES NETWORK. Single science/nature enthusiasts are meeting through a nationwide network. For information, contact: Science Connections, PO Box 1188, Youngstown NY 14174; 1-800-667-5179; e-mail: 71554.2160@compuserve.com. [9/94]

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CONVENTIONS

Convention listings appear each month at no cost, subject to space limitations and SFC's standard format. Guest of Honor is abbreviated GoH. These listings generally do not include comics, gaming or media conventions. Mail con flyers as early as possible to: *Science Fiction Chronicle*, P.O. Box 022730, Brooklyn NY 11202-0056, USA.

Feb. 11-13. POTLATCH III. University Plaza Hotel, Seattle WA. GoH: Reading, Writing. Limited to 200 attendees. Fee: \$30 attending, \$10 supporting to 1/15. Write: Potlatch III, Box 31848, Seattle WA 98103, (206) 634-3828.

Feb. 12-14. NEUROCON. SeaTac Radisson Hotel, Seattle WA. GoH: Tom Maddox. Fee: \$20. Write (checks payable to Imperial Starbase Seattle): Neurocon, 24026 21st Ave. So., Seattle WA 98198, (206) 244-6000.

Feb. 18-20. BOSKONE 31. Sheraton Tara, Framingham MA. GoH: Emma Bull, Will Shetterly. Special Guests: Patrick & Teresa Nielsen Hayden. Artist GoH: Nicholas Jainschigg. Fee: \$30 to 1/15, more at the door. Write: Boskone, Box 809, Framingham MA 01701.

Feb. 18-20. SHEVACON 94. Sheraton Inn, Harrisonburg VA. GoH: the Artist GoH: Nybor. McKibbin Rick Jacobs. Fee: \$18 to 1/31, \$20 at the door. Write (checks payable to): ThemeCon SF&F, 120 Church St, Verona VA 24482, (703) 248-7804.

Feb. 18-21. COSTUME CON 12. Marriott Hotel, Santa Clara CA. Fee: \$60. Write (checks payable to): GBACG/Costume Con 12 c/o Bruce MacDermott, 2801 Ashby Ave, Berkeley CA 94705, (415) 469-7602.

Feb. 25-27. CONCAVE 15/UpperSouthClave XXIV. Park Mammoth Resort, Park City KY. Relaxacon. Fee: \$15 to 2/4, then \$20. Write: ConCave, Box 3221, Kingsport TN 37664, (615) 239-3106.

Mar. 3-6. WORLD HORROR CON 4. Fountain Suites Hotel, Phoenix AZ. GoH: Charles Grant, Dan Simmons. Artist GoH: Gahan Wilson. TM: Edward Bryant. Fee: \$75. Write: World Horror Con, Box 60008, Phoenix AZ 85082-0008, (602) 841-5153, 945-6890.

Mar. 4-6. CON-DOR. Town and Country Hotel, San Diego CA. GoH: Jerry Pournelle, Rick Sternbach. Fee: \$30 to 2/10, \$35 at the door. Write: Con-Dor, Box 15771, San Diego CA 92175, (619) 447-6311.

Mar. 4-6. CONFLATION 2. Radisson Hotel Clayton, St. Louis MO. Famous Guest Being: Aviva. Infamous Guest Being: Stan Schober. Fee: \$20. Write: Conflation, Box 19377, St. Louis MO 63144, (314) 385-2875.

Mar. 4-6. WISCON 18. Holiday Inn Southeast, Madison WI. GoH: Karen Joy Fowler, Melinda Snodgrass. Fee: \$20, \$30 at the door. Write: Wiscon, Box 1624, Madison WI 53701-1624, (608) 233-8850.

Mar. 4-6. ASTRONOMICON III. Radisson Inn, Rochester NY. GoH: Jack L. Chalker. Artist GoH: Kelly Freas. Media GoH: Grace Lee

Whitney, Fan Goh! Jan Howard Finner. Fee: \$20 to 21, \$25 at the door. Write: Rochester Fantasy Fan, Box 1701, Rochester NY 14603-4697, (716) 342-4697. E-mail: wjh@rochester.com

Mar. 11-13. SLEUTH-FEST 1994. Cypress Creek Marriott, Ft. Lauderdale FL. Fee: \$125. Write: Sleuth-Fest c/o Charles Levitt, 9400 SW 63rd Court, Miami FL 33156, (305) 663-8997.

Mar. 11-13. SPACE ACCESS '94. Grace Inn Ahwatukee, Phoenix AZ. GoH: Jerry Pommelle, Larry Niven, G. Harry Stine, Kim Kyger, others. Fee: \$70 to 21/5. Write (checks payable to): Space Access Society, 4855 E Warner Rd #24-10, Phoenix AZ 85044.

Mar. 18-20. LUNACON 94. Rye Town Hilton, Rye Brook NY. GoH: Yonda McIntyre. Artist GoH: James Warhola. Fan GoH: Walter Cole. Comics GoH: Walt & Louise Simonson. Fee: \$30 to 21/8, \$40 at the door. Write: Lunacon 94, Box 3566 Church Street Stn, New York NY 10008-3566.

Mar. 24-27. MAGNUM OPUS CON 9. Hyatt Regency, Greenville SC. GoH: Timothy Zahn, Dr. Raymond Moody Jr, David Weber, others. Write: MOC 9, Box 6585, Athens GA 30604, (706) 549-1533.

Mar. 31-Apr. 3. NORWESCON 17. Red Lion Hotel, Sea-Tac Intl Airport, WA. GoH: Katherine Kurtz, Scott McMillan. Fee: \$45 to 2/28, \$45 at the door. Write: Norwescon 17, Box 2427, Seattle WA 98124, (206) 248-2010.

Mar. 31-Apr. 3. PHIL & ED'S EXCELLENT CONVENTION. Airport Hilton, Burbank CA. GoH: Gerry Anderson. Author GoH: John Varley. Artist GoH: Chris Achilleos, Shusei Nagaoka. Filk GoH: Leslie Fish. Comics GoH: Stan Sakai. Editor GoH: Mary Wolfman. MC: Gary Owens. Fee: \$5 supporting, attending \$35 to 21, \$40 at the door. Write: PECOAN Assoc., Box 1064, Longita CA 90717-0646.

Apr. 1-4. SOU'WESTER, 45TH BRITISH NATIONAL SF CONVENTION. Adelphi Hotel, Liverpool, Goh: Diane Duane, Neil Gaiman, Barbara Hambly, Peter Morwood. Fee: £27 attending, £12.50 supporting. Write: Sou'Wester, 3 West Shrubbery, Redland, Bristol BS6 6E2, UK.

Apr. 1-4. MINICON XXIX. Radisson Hotel South, Bloomington MN. Author GoH: Jack Williamson. Publisher GoH: Tom Doherty. Fan GoH: Rusty Hevlin. Fee: \$22 to 2/20, \$55 at the door. Write: Minicon, Box 8297 Lake Street Stn, Minneapolis MN 55408-8297.

Apr. 1-4. CONSTANTINOPEL. Australian Natl SF Conv. Southern Cross Hotel, Melbourne, Vict. Goh: William Gibson, Fan Goh: Bruce Gillespie, Narelle Harris. Fee: \$A90, \$A20 supporting, voting \$A5. Write: Alan Stewart, GPO Box 212, World Trade Centre, Melbourne Vict. 3005.

Apr. 1-4. BALITCON 28. Hyatt Regency Inner Harbor, Baltimore MD. GoH: Mercedes Lackey. Artist GoH: Larry Dixon. Special GoH: Frederik Pohl. Filk GoH: Duane Elms. Fan GoH: Sue Wheeler. Fee: \$30 to 3/1, \$40 at the door. Write: Balitcon 28, Box 686, Baltimore MD 21203-0686.

Apr. 8-10. MITCON 9. Village Red Lion, Missoula MT. GoH: Roger Zelazny. Artist GoH: Frank and Laura Brodian Kelly-Freas. MC: Ru Emerson. Fee: \$20 to 4/1, then \$25. Write (checks payable to WMSFC): Mission 9, Box 9363, Missoula MT 59807, (406) 728-9423.

Apr. 15-17. CON-TROLL. Radisson Inn., Houston TX. Artist GoH: Alan Gutierrez. Special Guest: Robert Neagle. Filking GoH: The Duras Sisters. Fee: \$30 to 3/15, \$35 at the door. Write: Con-Troll Conventions Inc, Box 40969-1025, Houston TX 77274, (713) 895-9202.

Apr. 22-24. FANTASY WORLDS FESTIVAL '94. Marina Marriott, Berkeley CA. GoH: Mercedes Lackey. Artist GoH: Larry Dixon. Fee: \$35 to 4/1, \$40 at the door. Write (checks payable to): Marion Zimmer Bradley Ltd, Box 72, Berkeley CA 94701.

Apr. 22-24. AMIGOCON 9. Quality Inn Airport, El Paso TX. GoH: Roger Zelazny. Artist GoH: Well Harris. Fee: \$15 to 4/15, \$18 at the door. Write: AmigoCon 9, Box 3177, El Paso TX 79923.

Apr. 28-May 1. ITALCON XX/WORLD SF INTL MEETING/FANCON 94. Courmayeur, Mt.

Blanc, Italy. GoH: Brian Aldiss, Luce D'Eramo. Fee: Lire 40,000 to 3/1, L. 50,000 at the door. Write: Operatori Turistici [Mt Blanc], Piazzale Monte Bianco 3, 11013 Courmayeur AO, Italy, (0165) 843470.

May 13-15. MARCON 29. Hyatt Regency, Columbus OH. SF GoH: Philip José Farmer. Fantasy GoH: Barbara Hambly. Artist GoH: Boris Vallejo. TM: Barry B. Longyear. Super Guest: Julius Schwartz. Media GoH: Forry Ackerman. Filk GoH: Dr. Jane Robinson. Fee: \$26 to 4/1, \$30 at the door. Write: Marcon 29, Box 211101, Columbus OH 43221, (614) 451-3154.

May 13-15. KUBLA KHATCHI 22. ClubHouse Inn, Nashville TN. GoH: A.J. Budrys. Artist GoH: Tim Wilson. Fan GoH: Roy Lavender. MC: Andrew J. Offutt. Fee: \$25 to 5/1, then \$35. Write: Khen Moore, 647 Devon Dr, Nashville TN 37220, (615) 832-8402.

May 22-24. CORFLU NOVA. Crystal Gateway Marriott, Arlington VA. Con for fanzine fans. Fee: \$37, \$10 supporting, \$42 at the door. Write (checks payable to Alexis Gilliland): Corflu Nova c/o 4030 8th Street So., Arlington VA 22204.

May 26-29. EUROCON 94. Timisoara, Romania. GoH: Iain Banks, John Brunner, Herbert Francke, Joe Haldeman, Stanislaw Lem, Frederik Pohl, Franz Rottensteiner, Norman Spinrad, others. Fee: \$35 to 2/15, \$45 to 3/31. Write: Sigma Club, Post Office 3, Box 49, 5600 Patra Neamt, Romania.

May 27-30. DISCLAVE 94. Sheraton Premiere, Tysons Corners VA. GoH: Lois McMaster Bujold. Artist GoH: Steven Vincent Johnson. Special Guest: Darlene P. Coltrane. Fee: \$30 to 4/30, then \$40. Write (checks payable to): Disclave 94 c/o John T. Sapientza, Box 677, Washington DC 20044-0677.

May 28-31. 94th ABA CONVENTION & EXHIBIT. Convention Center, downtown hotels, Los Angeles CA. For publishing professionals; not open to the public. Write: American Booksellers Assn, 828 South Broadway, Los Angeles CA 90017, (914) 591-BOOK, (800) 637-0037.

Jun. 3-5. HORROR WRITERS ASSN ANNUAL Meeting & Banquet. Sahara Hotel & Casino, Las Vegas NV. Gahan Wilson, toastmaster. Fee: \$95 program/banquet (specify beef, chicken or vegetarian), \$45 program only. Write: Virginia Aalko, 5336 Reef Way, Oxnard CA 93035, (805) 985-2320.

Jun. 3-6. SILICON, New Zealand Natl SF Conv. Bentley's Hotel, Dunedin, NZ. GoH: Barbara Hambly. Fan GoH: Tom Cardy. Fee: \$NZ40, attending, \$NZ10 supp. Write: Silicon, Box 333, Dunedin, New Zealand.

Jun. 22-23. STSF. Workshop on Science and Technology through SF. Catalonia Polytechnic University, Barcelona, Spain. Write: Miguel Barcelo, Software Dept, UPC, Pau Gargallo 5, E-08028 Barcelona, Spain.

Jul. 1-3. FOURTH STREET FANTASY CONN. 8. Sheraton Park Place, St. Louis Park MN. GoH: thea. Fee: \$25 to 6/1, \$38 at the door. Write: 4th St Fantasy Conv, 4242 Minnehaha Ave So., Minneapolis MN 55406.

Jul. 1-4. CONVOZOC/WESTERCON 47. Airport Hilton & Towers, Los Angeles CA. GoH: George R.R. Martin. Artist GoH: Real Musgrave. Fan GoH: William Rotsler. Fee: \$25 supporting all times, attending \$45 to 12/31/93, then more. Write: WesterCon 47 c/o SCIFI, Box 8442, Van Nuys CA 91409.

Jul. 7-10. SFRA ANNUAL CONVENTION. Woodfield Hilton & Towers, Arlington Hts, IL. Guest Authors: Sheri S. Tepper, Octavia E. Butler. Fee: \$115 (includes banquet, airport shuttle). Write (checks payable to SFRA): Dr. Elizabeth Hall, 855 S. Harvard Drive, Palatine IL 60067, (708) 991-6009.

Jul. 8-10. READERCON 7. Marriott, Worcester MA. GoH: Ursula K. Le Guin, Terri Windling. Memorial GoH: Cordwainer Smith. Fee: \$32 to 6/1, \$40 at the door. Write: ReaderCon 7, Box 381246, Cambridge MA 02238-1246, (617) 625-6507.

Jul. 15-17. DRAGON*CON. Hilton, Peachtree Plaza, Civic Center, Atlanta GA. Multi-media con with many Goh, including Alan Dean Foster, Kristine Rusch, Harlan Ellison, Whitney Strieber,

Bob Eggleton, etc. Fee: \$35 to 3/15, \$40 to 6/15, \$45 at the door. Write: Dragon*Con/Ace 94, Box 47696, Atlanta GA 30362-0696.

Jul. 15-17. GAYLAXICON V. Holiday Inn Crown Plaza, Rockville MD. GoH: Jewelle Gomez. Artist GoH: Tom Howell. Special Guest: Forrest J. Ackerman. Fee: \$20 to 4/30, \$25 to 6/30, then \$30. Write: Gaylaxicon V, Box 656, Washington DC 20044.

Jul. 29-31. WINCON 3. King Alfred's College, Winchester, Hants, UK. GoH: Algis Budrys, James P. Hogan. Fee: £23 attending, £16 supporting. Write: Keith Cosslett, 12 Crowsbury Close, Emsworth, Hampshire PO10 7TS, UK, (0243) 376596.

Jul. 29-31. NECON 14. Bryant College, Smithfield RI. GoH: Brian Lumley, Rick Hautala. Artist GoH: Rick Berry. TM: Ginger Buchanan. Fee: \$150pp double, \$160 single to 2/1, \$160/ \$180 to 1/1, then \$180/\$200 (includes 3 meals a day, 2 nights lodging). Write: NECON, Box 528, E. Greenwich RI 02818, (401) 826-1335.

Aug. 26-28. B'HAMACON/DeepSouthCon 32. Radisson Hotel, Birmingham AL. GoH: Lois McMaster Bujold. Artist GoH: Debbie Hughes, Mark Maxwell. Fan GoH: Bob Shaw. TM: Mike Resnick. Fee: \$25 to 8/1, then \$30. Write (Checks payable to Deborah Rowan): B'hamacon III Registration, c/o Debbie Rowan, Box 94151, Birmingham AL 35220-4151.

Sep. 1-5. CANADIAN, 52nd WORLD SF CONVENTION. Convention Center, downtown hotels, Winnipeg, Manitoba, Canada. GoH: Anne McCaffrey. Artist GoH: George Barr. Fan GoH: Robert Runté. Fee: \$25 attending memberships \$25/\$C125 to 12/31/93, supporting membership: \$25/\$C30. Children's memberships (under 12 as of 9/1/94): \$30/\$C35. Write: Canadian, Box 2430, Winnipeg MB R3C 4A7, Canada, or P.O. Box 7111, Fargo ND 58109, (204) 942-9494, fax: (204) 942-3427.

Oct 28-30, 1994 WORLD FANTASY CONVENTION. New Orleans, LA. Hotel, Goh thea. Limited to 1,000 members. Write: World Fantasy Conv. 1994, Box 791302, New Orleans LA 70179-1302, (504) 769-3766.

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Nov. 4-6. CONTRADICTION 14. Days Inn Fallsview, Niagara Falls NY. GOLF: Mike Rensick. Special Guest: Janet Kagan. Fan GOLF: Andy Hooper. Fee: \$17 to 7/51, \$21 to 10/15, then \$25. Write: Contradiction 14, Box 100 Bridge Stn, Niagara Falls NY 14305-0100.

Nov. 18-20. PHILCON 94. Adam's Mark Hotel, Philadelphia PA. Principal Speaker: Larry Niven. Guest Artist: Jim Burns. Fee: \$25 to 1/1, then more. Write: Philcon 94, Box 8303, Philadelphia PA 19101, (215) 957-4004, GEnie: R. Kabakjian.

Nov. 25-27. LOSCON 21. Airport Hilton, Burbank CA. GOLF: Lois McMaster Bujold. Artist GOLF: Alicia Austin. Editor GOLF: Kristine Kathryn Ruch. Fan GOLF: Robbie Cantor. Fee: \$20 to 12/15/93, then more. Write: LASFS, 11513 Burbank Blvd, North Hollywood CA 91601.

1995

Feb. 17-19. BOSKONE 32. Sheraton Tara, Framingham MA. GOLF: Ruth Sanderson. Fee: the Write: Boskone, Box 809, Framingham MA 01701.

Mar. 2-5. WORLD HORROR CON 5. Sheraton Colony Square, Atlanta GA. GOLF: the Write: Sate to World Horror Conv, Box 148, Clarkston GA 30021-0148.

Apr. 14-17. CONFABULATION/46th British Natl SF Conv. Britannia Intl Hotel, London Docklands, UK. GOLF: the Write: £15, £10 supporting, to 12/31/93, then more. Write: Confabulation, 3 York St, Altrincham, Cheshire WA15 9QH, UK.

Jun. 3-6. 95th ABA CONVENTION & EXHIBIT. McCormick Place Convention Center, downtown hotels, Chicago IL. Convention for booksellers, publishing professionals; not open to the public. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914)

591-BOOK, (800) 637-0037.

Jun. 30-Jul. 3. WESTERCON 48. Jantzen Beach & Columbia River Red Lion Hotels, Portland OR. GOLF: Vernor Vinge. Fan GOLF: Elaine Pelzer. Fee: \$30 to 12/31, then more. Write: Westercon 48, Box 5703, Portland OR 97228-5703, (503) 283-0802, CompuServ 74007/3342, GEnie: J. Lorentz.

Jul. 13-16. NASFIC. 1995 North American SF Conv. Hilton Hotel & Towers, Atlanta GA. GOLF: Bjo Trimble, Timothy Zahn, Michael Whelan, Orson Scott Card, George Alec Effinger. Fee: \$35 to 3/15/94. Write: NASFIC, Box 47696, Atlanta GA 30362, (404) 925-2813.

Aug. 24-28. INTERSECTION. 53rd WORLD SF CONVENTION. Scottish Exhibition & Conference Centre, Moat House Intl Hotel, other hotels, Glasgow, Scotland, UK. GOLF: Samuel R. Delany, Gerry Anderson. Fan GOLF: TM: the Fee: Attending membership £60/\$US95/\$CDN120/DM160, supporting £15/\$25/\$CDN30/DM40. Write (checks payable to Intersection): USA: Intersection, Box 15430, Washington DC 20003-0430, UK: Intersection, Admail 356, Glasgow G2 1BR, United Kingdom.

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May 25-28. 96th ABA CONVENTION & EXHIBIT. LA Convention Center, downtown hotels, Los Angeles, CA. Not open to the public. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914) 591-BOOK, (800) 637-0037.

Aug 29-Sep 2. L.A. CON III. 54th WORLD SF CONVENTION. Convention Center, Hilton Hotel & Towers, Marriott Hotel, Anaheim CA. Writer GOLF: Jamie White. Media GOLF: Roger Corman. Fan GOLF: Takumi and Sachiko Shibano. Special GOLF: Elsie Wellheim. TM: Connie Willis. Membership rates through 8/15/94: Supporting, \$30; attending for non-site voters, \$75; for site voters, conversion to attending, \$40. Child in tow (age 3-12 in 1996), \$35; infants free. Write: L.A. con III, c/o SCIFI, Box 8442, Van Nuys CA 91409.

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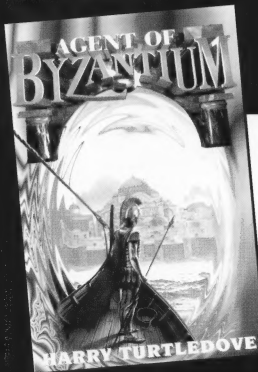
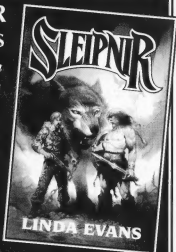


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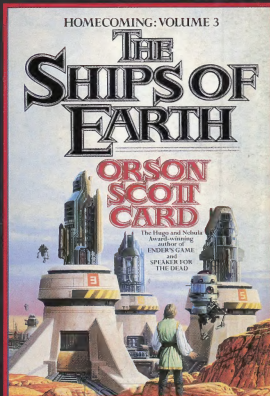
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